

# MUSICAL AMERICA

Vol. XXVI.

No. 9

NEW YORK

EDITED BY

*John C. Freund*

JUNE 30, 1917

Ten Cents per Copy  
\$3.00 per Year

## CIVIC ORCHESTRA BEGINS ITS SECOND NEW YORK SEASON

With New Conductor, Pierre Monteux, Series of Summer Night Concerts Is Opened Before an Enthusiastic Audience—Many Prominent Professional Musicians Attend Inaugural—Anna Case a Popular Soloist—Some Causes for Critical Regret

WITH something like a month's start over last year, New York's Civic Orchestra concerts, designed to supply the wants of music-hungry citizens during the summer period of deprivation, began on Wednesday evening of last week. In several important respects this year's events differ from last summer's. They have been shifted from Madison Square Garden to the St. Nicholas Rink on West Sixty-sixth Street. They take place on Wednesday and Sunday nights, instead of on Tuesdays and Fridays, as heretofore. They are under the conductorship no longer of the highly gifted Walter Henry Rothwell, but of Pierre Monteux, now of the Metropolitan, formerly of the Russian Ballet. They are to instill patriotic sentiments through the medium of patriotic speeches of one sort or another, to be delivered at each session by persons of prominence. The concerts will be continued for ten weeks, which is longer than they kept up last year.

The first was heard by a large gathering which numbered many professionals and music devotees of prominence, though the hall was not entirely filled, and there was sufficient applause to seal the initial happenings with the stamp of auspiciousness. Anna Case, as soloist, inspired the warmest enthusiasm of the night by her singing of an operatic air, some short songs and the "Star-Spangled Banner." Speeches were made by Otto Kahn concerning the neutrality of art and by Col. W. H. Chatfield, U. S. A., on the necessity of obtaining recruits. The orchestral program contained the overture to Lalo's "Roi d'Ys," three numbers from Bach's B Minor Suite, César Franck's *morceau symphonique* from the "Redemption," the third "Leonore" Overture and Enesco's Roumanian Rhapsody.

### Some Cause for Regret

So much about the Civic concerts last season was admirable that certain of the changes now wrought will elicit regret among many music-lovers unless in the course of time matters take a different turn from what the first indications promise. Aside from all questions of neighborhood and accessibility, the St. Nicholas Rink hardly impresses one as a contenting substitute for the Garden, fitter though its dimensions would seem to adapt it to musical purposes and tastefully as its decorative scheme has been planned. The opening concerts revealed deplorable acoustic insufficiencies, which may or may not be remediable. To aggravate matters, the noises from the street, far worse than downtown, penetrated the Rink and interfered with the music with distracting persistence. Street gamins had the time of their lives as the sounds from the hall reached them through the open windows and they kept up a merciless clamor, eked out further by the vocalism of a singer in a nearby restaurant and the din of several vituperative automobiles in a neighboring garage.

[Continued on page 2]



Photo by Underwood & Underwood

### TRIO DE LUTÈCE

This Distinguished Organization of Chamber Music Players Has Done Pioneer Work of the Highest Value for French Music in This Country. From Left to Right, George Barrère, Carlos Salzedo and Paul Kéfer. (See Page 4)

## WILL ASK CONGRESS FOR NATIONAL OPERA HOUSE IN CAPITAL

Arts Club of Washington, D. C., Begins Drive for Non-Commercial Project—Appeals to Artists of Country for Coöperation—City Is Logical Art Center of Nation, Declares R. L. Neuhauser, Treasurer of Body

WASHINGTON, D. C., June 22.—At a garden dinner at the Arts Club last evening, announcement was made that the club would bend its efforts toward securing for the Capital City a National Opera House. This movement was the outcome of the discussion from many angles of the topic of the evening, "Washington, the Art Center of the Country."

The direct statement came from R. L. Neuhauser, treasurer of the club, who said in part: "I believe that everything is possible through organization and co-operation. The Capital City should be the art center of the nation, and the fact that it is not at present does not bar it from becoming such a center in the future by persistent efforts and co-operation. It may not be an art center commercially, but it certainly can be a de-

positary art center, wherein all the arts from all parts of the country may deposit their jewels for presentation and preservation.

"As one means toward this end we of the Arts Club will exert our energies toward giving to the country a National Opera House. This is a worthy aim, a tremendous goal, one which in its accomplishment will not only be a monument to the Arts Club and the city of Washington, but will be a monument to the entire nation. I will see to it personally that such a bill is introduced into Congress, but it will need the united co-operation of artists in all parts of the country to make the bill a realization. The Arts Club has started the National Opera House movement seriously. There can be no backsliding; everyone must work for this end.

"That such a thing is possible, we need only to look at the recently established National Sylvan Theater, which was brought to a successful accomplishment by the zealous work of Mrs. Christian Hemmick, a member of the club. America should have a National Opera House. Washington is the logical location, and an organization which fosters all the arts such as ours is the source from which such a movement should emanate."

There have been unsuccessful movements in the past to establish in Washington an opera house, but these have all been commercial enterprises and have therefore failed because Washington is not a commercial city nor a sufficiently wealthy city, and its population is of such a floating, Congressional character. A National Opera House seems the only plausible enterprise to meet success. Such a structure would not only house grand opera, but also concerts, festivals

and the drama. As an open door for the public presentation of the works of Americans in all lines of arts, its value to stimulate native artists would be incalculable. The Arts Club in existence only a year has started on a noble enterprise and should receive the support of all the artists and patrons of arts in all parts of the country.

Through its music committee under the chairmanship of Mrs. Emma Prall Knorr, the Arts Club has fostered local music through weekly concerts and recitals. It has entertained visiting musical artists and encouraged the local composers. The organization is making itself felt in the musical works, as well as in the dramatic, literary and other artistic fields.

W. H.

### Polacco's Wife Obtains Decree in Supreme Court

Mme. Clothilde Polacco obtained a decree of divorce from Giorgio Polacco last Sunday in the Supreme Court on the recommendation of Nathaniel Elberg as referee. Justice Guy approved the report.

Mr. Polacco has been the chief conductor of Italian opera of the Metropolitan company. Mrs. Polacco is the daughter of an Italian government official and is an opera singer.

The divorce action was begun last month and pressed through the court routine with unusual despatch. The papers in the case have been kept sealed and the hearings were all secret. The name of the co-respondent was not made public, although another divorce action involving a singer is said to have been the direct outgrowth of the proceeding begun by Mme. Polacco.



## CIVIC ORCHESTRA BEGINS ITS SECOND NEW YORK SEASON

[Continued from page 1]

The wisdom of giving one of the concerts on a Sunday evening is open to debate, but may be left for further discussion until the plan has had time to show results. Regarding the change in conductors and the contributing causes it is likewise unnecessary to comment and speculate in the limits of the present review. But while Mr. Monteux does not, of course, rank on a plane with his predecessor, he has seen symphonic service with the Colonne Orchestra in Paris and is said to have distinguished himself as an interpreter of Debussy and other modern Frenchmen. With such music as he had a chance of performing with the Ballet he showed certain qualities of finesse and good taste. Last Wednesday he proved himself a fairly well-rounded and spirited leader, even if not one marked by any traits of individual distinction or positive musical personality. He furnished a good average performance of the "Leonore" Overture and acquitted himself well with the Lalo, Franck and Enesco numbers, which offer no particular difficulties. Program-making does not appear to be one of his most impressive virtues. His first two lists lacked effective balance and contrast, nor were they notably interesting as music. Rumor had it that objection was raised last season to the profuse performance of symphonic works. It is difficult to understand, however, why the "New World" or the "Unfinished" should be less adapted to the needs of a summer gathering than such tiresome stuff as the Lalo and the Franck compositions offered last week. Besides the inclusion of the Bach pieces showed poor judgment. These, being little more than chamber music on a large scale, are quite unsuited to a place like the St. Nicholas Rink.

The orchestral material stands above reproach, however. George Barrère is first flute this year and his playing of



Photo © Ira L. Hill

Pierre Monteux, New Conductor of the Civic Orchestral Concerts in New York

the solo passages in the Bach Suite was altogether exquisite.

Miss Case, a vision of loveliness in white, sang the "Louise" aria ravishingly and completely won her hearers by the entrancing charm with which she sang a group of songs by Goring-Thomas, d'Ambrosio, Rimsky-Korsakoff and Rummel. It was perhaps the acoustic inequalities of the place that made her appear occasionally to stray from the pitch. That she gave many encores goes without saying. Wrapped in a huge flag she made the audience join her in singing the national anthem. Her accompanist in the short songs was Charles Gilbert Spross.

### Sunday Evening's Concert

An audience about as large as the first attended the second concert on Sunday evening and applauded everything with much warmth, including recruiting addresses by Job Hedges and Charles Alfred Bill, delivered just after the intermission. There were two soloists—Robert Lortat, the French pianist, and Maggie Teyte—and the program offered the "Flying Dutchman" Overture, three numbers from Charpentier's "Impressions d'Italie," Saint-Saëns' C Minor Piano Concerto, Rimsky-Korsakoff's "Capriccio Espagnol," an aria from "Madame Butterfly" and the "Fête Polonaise" from Chabrier's opera, "Le Roi Malgré

## AMERICAN CONDUCTOR TELLS OF FOOD SCARCITY IN GERMANY

Wallingford Riegger, Here from Berlin, Describes Conditions in German Capital—Was to Have Given Edgar Stillman-Kelley's "New England" Symphony When War Spoiled His Plans

DESPITE the vivid newspaper accounts of European war conditions, first-hand information, uncolored and uncensored, is far more acceptable to the American whose interest in the life "over there" has become greatly intensified in the last few months.

With more than the reporter's professional interest, therefore, we heard Wallingford Riegger tell of life in Berlin up to the time that he left the German capital, about the middle of March, on his way to his native America. Mr. Riegger was the conductor of the Blüthner Orchestra in Berlin for several years, besides having previously conducted opera in Würzburg and Königsberg.

Mr. Riegger arrived in New York on Thursday of last week with his family. They came by way of Christiania. It was in Denmark that the Rieggers had their first "square" meal in many a day.

### Food Shortage in Berlin

"When we left Berlin," Mr. Riegger told the writer, "we were getting one-eighth of a pound of butter a week per person, a half-pound of meat, and about one egg a month. No cocoa, fats or soap were to be had. Once we could get no potatoes for five weeks. Vegetables in winter were scarce and very expensive. The poor live on black bread and imitation coffee almost entirely.

"A great part of the population is underfed," said Mr. Riegger, "but it is patient and enduring. The people are sick and tired of the war and are fed on promises of the military party. They are sustained from day to day by hopes of victory.

### German Red Tape

"After waiting in Berlin over six weeks for my official permission to leave the country, I finally obtained it. Germany is over-organized. There are countless officials, who refer you from one de-



Wallingford Riegger, the American Conductor, His Wife and Family, Who Arrived in New York from Berlin on June 21

partment to another, so that you are lost in a maze of red tape and know less when you are through than when you began.

"I must say, however," continued Mr. Riegger, "that I am deeply grateful for the friendliness shown to me by my German colleagues and by the public, to say nothing of the courtesy of the press, notwithstanding the distinct animosity then prevalent to everything American. It was only upon the official decree that no German concert directions were to arrange concerts in which an enemy participated that my work was abandoned.

"I had planned to give Edgar Stillman-Kelley's 'New England' Symphony, but the concert had to be given up. It would have been the first performance of the American work in Berlin.

### No Decrease in Concerts

"As for music—people go to the concerts just the same as ever, and there are just as many concerts as before the war.

"Many of the players in my own orchestra were called to the colors, and I was constantly faced with the problem of training new men." H. B.

## ANOTHER 'MUSICAL AMERICA' MAN JOINS THE COLORS

Kenneth S. Clark to Conduct Musical Work at Training Camps—Two Correspondents Enlist

Kenneth S. Clark of MUSICAL AMERICA's editorial staff, joined the colors this week, having enrolled as a leader in the musical work in the army training camps. Mr. Clark is a graduate of Princeton University, where during his undergraduate days he composed the music for the college plays and was the author also of several Princeton songs which have become fixtures in the university's musical repertory.

His first assignment is with the Ambulance Training Camp at Allentown, Pa.

Mr. Clark is the second man on MUSICAL AMERICA's editorial staff to enter governmental service in the war, Richard M. Larned, Jr., having joined the Officers' Reserve Training Camp at Madison Barracks, N. Y.

Two of MUSICAL AMERICA's correspondents have also enlisted—Dr. Earl C. Barkley of Detroit and Edward E. Olds of Toledo.

### Eva Mylott Marries Hutton Gibson

Eva Mylott, the popular contralto, was married on June 19 to Hutton Gibson by the Rev. M. McGoldrick of St. Michael's in Flushing, L. I. The bride is a native of Sydney, Australia, and has sung in concert here and abroad. Mr. Gibson is the New York representative of the Gibson Brothers' Manufacturing Company, Chicago, of which he is a member.

audience's clamor. Mr. Monteux was anything but fortunate, however, in the accompaniments he furnished both Mr. Lortat and Miss Teyte. Piano and orchestra parted company more than once in the first movement of the Concerto. Mr. Lortat played this tolerably interesting work with considerable crispness and brilliancy. To make a piano sound well in these surroundings must in itself be reckoned no small feat. The selection of this work in place of the concertos of Liszt, Tchaikowsky or Rubinstein seems curiously like inconsistency on the part of those who profess to consider the whole of even a popular symphony beyond the digestive capacities of the summer concert-goer.

Miss Teyte sang "Un Bel di" to the manifest delight of her hearers and exhibited the purity and beauty of her higher tones, which at their best are truly enchanting. But what imp. of mischief moved her to sing an encore the "Little Gray Home in the West"? Popular concerts can still live up to their description without the aid of café chantant ditties. H. F. P.

Orrin Bastedo, the baritone, who was heard in a number of recitals in the East last season, among them one of the Biltmore Morning Musicales, is at his summer home, Camp Rest Haven, Merrill, N. Y. Mr. and Mrs. Bastedo will entertain a number of prominent musical people during the summer.

The Community Chorus of New Orleans is taking a leading part in patriotic demonstrations and is doing a valuable work in this respect. The chorus is conducted by Ruth M. Harrison; B. M. Grunewald is the promoter of the civic project.



# Wooing the "Sandman" Each Night with \$8,000 Lullabies



(1) Helen Ware, Violinist, and Her Son, Andor Ware Schwartz; (2) Mr. and Mrs. Giovanni Martinelli and Little Benedetta Martinelli (Photo by Bain); (3) Mme. Regina Vicarino and Her Little Daughter, Mimi; (4) Mme. Margarete Matzenauer and Baby Adrienne; (5) Mme. Margarete Ober and Son, Wilhelm Arndt (Photo by Bain); (6) Marguerite Sylvia and Her Daughter, Marguerite Sylvia Smith; (7) Mme. Louise Homer and Her Youngest Daughter, Hesper Makepeace Homer (Photo by Bain); (8) Mme. Rothwell-Wolff and Daughter, Claire Liesel Rothwell; (9) Alma Gluck and Daughter, Marie Virginia Zimbalist (Photo by Paul Thompson)

BY MAY STANLEY

OBSERVE them closely, please, the most expensively soothed babies in America! The golden melody which hushes them to sleep o' nights would cost about \$8,000 an evening, if one heard it in the opera houses or from the concert stage.

Babies must be sent to Slumberland every night, and there are 365 evenings in the year—so you can figure for yourself what would be the yearly cost, in the music market, of the songs which woo the Sandman when embryo stars grow heavy-eyed.

And no matter how alluring the offers from operatic directors and concert managers, the mothers of the future

Elsas and Toscas and Canios always find time for the lullaby hour. In fact, these same babies have on more than one occasion upset the plans of ever so many impresarios. Take the case of Hester Makepeace Homer, the little daughter of Louise Homer, famous Metropolitan contralto, and of Sidney Homer, American composer. The advent of the youngest Homer baby was the cause of deferring

the première of Horatio Parker's opera, "Mona." She is several years older now, but quite as insistent on her rights, as the youngest child of the house of Homer, as she was when her arrival threw into confusion the Metropolitan schedule.

Once last winter I was trying to find

[Continued on page 4]



## Wooing the "Sandman" Each Night with \$8,000 Lullabies

[Continued from page 3]

a free hour when I could talk with Alma Gluck, the noted American soprano and wife of Efrem Zimbalist, the famous violinist. I suggested five o'clock, but that was the hour which the songbird devoted to little Marie Virginia Zimbalist, so the interview had to be postponed. Baby's rights took precedence over the public's desire for news of its favorite singers.

### Enter Wilhelm Arndt

Wilhelm Arndt arrived last summer while his mother, Mme. Margarete Ober, Metropolitan contralto, was deep in her studies of the rôle of the *Wife of Bath*, in which she appeared last season when the Metropolitan presented Reginald De Koven's "Canterbury Pilgrims." Wilhelm's father, Arthur Arndt, is a pianist of distinction, so the son will have two branches of the musical profession from

which to choose. In fact, the greater number of babies whose pictures grace the foregoing page are the children of parents who have each won distinction in different fields of musical activity.

Adrienne Ferrari-Fontana is the daughter of two famous singers, Mme. Margarete Matzenauer, Metropolitan contralto, and Signor Ferrari-Fontana, Italian tenor. Mme. Matzenauer upholds the traditions of Mme. Schumann-Heink and Mme. Homer—she has never considered babies and a career incompatible. The modern artist does not choose between fame and babies; she chooses them both and stars with conspicuous success in her dual rôles.

A baby in the home has not interfered with the artistic achievements of Mme. Rothwell-Wolff, wife of the eminent conductor and composer, Walter Henry Rothwell. Claire Liesel will hardly fail of being a singer if example and en-

vironment have anything to do with the matter, for this summer she will hear her mother preparing the program which Mme. Rothwell-Wolff will present at her New York recital next season.

### Artistic Heritages

Marguerite Sylva Smith is twice an American; her mother is the American soprano Marguerite Sylva, who appeared in Paris last spring in the production of Donizetti's opera, "La Favorita," her first public appearance since the small Marguerite Sylva arrived, and her father is Captain Smith of the United States Marine Corps. Benedetta Martinelli has a golden heritage of voice, as she is the daughter of the famous Metropolitan star, Giovanni Martinelli, and inherits an endowment of good looks from the maternal side of the house. The gods have been kind to the little daughter of the house of Martinelli.

Helen Ware, American violinist, wants her little son, Andor Ware Schwartz, to be a composer. Master Andor is two years old now, and his mother is beginning to watch anxiously to learn in what field of music his talents will find scope. Mimi Vicarino Guyer is the small daughter of Mme. Regina Vicarino, American coloratura soprano, and her mother is hoping that Mimi will also be a star in the operatic firmament.

Incidentally, it might be mentioned that if the musical abilities of these babies develop along vocal lines the sopranos and contraltos have it—for seven of the small stars pictured here are feminine. But there will be no grave decisions about future careers to trouble curly heads for several months to come, as the vacation season means just one thing to the proud parent of a future star—unlimited time to romp with the baby.

### FRANCESCA PERALTA TO SING "NEDDA" IN ST. LOUIS PRODUCTION



—Photo by G. Dobkin

Francesca Peralta, Gifted American Soprano

An American singer who has "made good" in opera is Francesca Peralta, dramatic soprano, whose recent success in the open-air production of "Aida" in St. Louis was notable.

Miss Peralta returned to America from Europe two years ago and was engaged by Max Rabinoff to sing dramatic soprano rôles with the Boston-National Opera Company. She has been with the company two seasons and has sung such rôles as *Santuzza* in "Cavalleria," *Aida*, and *Fiora* in Montemezzi's "L'Amore dei tre Re." As a result of her success in the St. Louis "Aida" production early in June she is to sing *Nedda* in the "Pagliacci" performance which is to be given the week of July 16.

For the coming season Miss Peralta has not yet completed her plans. It is possible that she may be heard again

with the Rabinoff organization, though negotiations are not finished at the present time.

### MONROE COUNTY TEACHERS MEET AT ROCHESTER

Hear Program by Eduardo Barbieri and Walter Ball—Many Student Recitals Presented

ROCHESTER, N. Y., June 23.—A very enjoyable meeting of the Monroe County Chapter of the New York State Music Teachers' Association was held on Monday evening, June 18, at the studios of Edgar Rose, pianist. The president of the chapter, Walter H. Carter, after a short business session, announced the convention to be held at Niagara Falls and then turned the evening over to the artists who were to give the program.

Signor Eduardo Barbieri gave a fine presentation of Grieg's C Minor Violin Sonata, ably assisted at the piano by William C. Sutherland. The dramatic qualities of Mr. Barbieri's playing are admirably adapted to the Norwegian music and the audience was stirred to warm applause. Walter Bentley Ball, baritone, accompanied by May Foley Ball, was heard in a group of folk-songs from different countries, which proved to be most interesting and well sung. Mr. Ball interspersed them with short commentaries on their origin and ended with a Zuni Indian rain song. Mr. Ball was recalled to give Burleigh's well-known "Deep River."

John A. Finnegan, tenor soloist of St. Patrick's Cathedral, New York City, was heard at Convention Hall on Tuesday evening, June 19, at a performance for the benefit of St. Monica's Catholic Church, assisted at the piano by William C. Sutherland. There was a large audience.

Pupils' recitals have been the chief musical events of late, the most notable being given by Edgar Rose, Marvin Burr, Mrs. Bellamy Burr, May Foley Ball, Charles Boylan and the D. K. G. Institute of Musical Art. M. E. W.

### Felix Garziglia, Pianist, Delights Washington, D. C.

WASHINGTON, D. C., June 30.—Felix Garziglia, pianist, recently gave a delightful recital at the Arts Club, which displayed his tone coloring, brilliant technique and interpretative powers. His program included the works of Beethoven, Debussy, Chopin, Fauré, Liszt and Saint-Saëns. W. H.

### Impresario Gatti Becomes a Boy Again at Ringling's Circus



An Impresario's Party at the Ringling Brothers' Circus in New Haven. From Left to Right: Mrs. Ottokar Bartik, Mrs. and Mr. F. C. Coppicus, Giulio Gatti-Casazza and Ottokar Bartik

GIULIO GATTI-CASAZZA visited the Ringling Brothers' circus at New Haven, Conn., on Decoration Day as the guest of Ottokar Bartik, who personally supervises the ballet of 300 girls in the spectacle, "Cinderella," which the Ringling Brothers are featuring this season.

Mr. Gatti was accompanied by his general secretary, F. C. Coppicus, and Mrs. Coppicus. The accompanying picture shows Gatti-Casazza with Mr. and Mrs.

Coppicus and Mr. and Mrs. Bartik standing in the big menagerie tent. It was taken just after the famous impresario had fed nearly a bushel of peanuts to the Ringling elephants and had laughed merrily at the antics of a cage-full of monkeys. Gatti-Casazza became a boy again for the day and enjoyed every feature of the big circus, from the red lemonade to the chariot races. It was his first visit to an American circus and he marveled at the vastness of the organization. Said he to the New Haven reporters:

"So many artists in one performance, and all staged so smoothly and without confusion! I wish I could handle my own great artists with so little trouble to myself and to them."

After the performance Mr. Bartik conducted the impresario through the various dressing tents and introduced him to many of the leading performers. Here Gatti-Casazza met Mlle. Leitzel, the temperamental little leading lady of the gymnastic world. They chatted for some moments, then little Miss Leitzel became involved in an argument with her property man, and Gatti-Casazza shook his head sadly as he listened to the crisp conversation. "Ah," said he, "I cannot escape it even here. I see even the artists of the circus possess that same temperament that causes me much trouble with my own stars. It seems to me to be everywhere."

### Trio de Lutèce Had Beginning in Row Among Three Small Boys

ASK George Barrère, Paul Kéfer or Carlos Salzedo, the three noted Frenchmen who make up the personnel of the Trio de Lutèce, which has come into such popular favor within the last couple of years, how long they have been playing together and they will smilingly assure you "forever." One old French professor in New York, however, declares that he remembers when the trio was started, and that it started with a wild row.

"There were," he relates, "three typi-

cal little French boys in blowsy knickers, short socks, tam-o-shanter caps and blue capes, who came to the Conservatoire. One blew the flute, that was little George Barrère (he had no long black beard then); the other sawed upon the 'cello, that was little Paul Kéfer, and the third divided his time between plucking the harp and reversing the technique on the piano, Carlos Salzedo—the littlest of all."

"Argument arose one day and ran high and waxed warm. Each claimed vehemently the distinction of being the best player. Being embryo artists in-

stead of just ordinary boys they resorted to their instruments instead of their fists. Each played for the other his very loudest and best, but the end was not—rather the battle became more heated, so heated indeed that discretion and politeness were discarded and they all played loud and hard at once—played until they were tired out. It was an altogether futuristic din and very funny. That," says the old professor, chuckling, "was the first appearance of the Trio de Lutèce."

Barrère, Salzedo and Kéfer each emerged from the Paris Conservatoire a "First Medallist." Each has since won individual distinction as a master of his instrument. Together, as the Trio de Lutèce, they represent one of the foremost ensemble organizations on the concert stage. Last season it made five extended tours, almost half the appearances being re-engagements.



# OPERA AS EDUCATIONAL FACTOR AT COLUMBIA

University Summer Session Students to Get Eight Performances with Noted Artists as Part of the College Curriculum—Metropolitan Opera Company to Co-operate

"A KNOWLEDGE of music should be a part of everyone's education and the study of music should be included in every school and university course," asserts Prof. James C. Egbert, director of the Summer Session of Columbia University. "Columbia has always made a special feature of its Department of Choral Music, arranging for concerts, organ recitals and choruses as part of the university curriculum. This year we are going even further and shall try the hitherto unattempted experiment of presenting grand opera in connection with the summer session."

About 8000 students attend the summer classes at Columbia, and it is with a view to giving them the opportunity to hear some of the famous artists who under ordinary circumstances are not singing in New York during the summer months that the university has arranged a special season of eight grand opera performances. These performances are to be given in the gymnasium of the university beginning on July 17 and lasting until July 31.

"While I expect that a number of music-loving people in New York will take advantage of this chance to hear real music during the summer months, Columbia University does not expect to make any money by the venture," Professor Egbert went on to explain. "A moderate sum is being charged for subscriptions, but this is merely to meet the heavy expense involved, and if there is a profit made on the performances, it will be given to charity."

## Educational Value of Opera

"My main interest in the series is its educational value. For that reason great care has been given to the selection of the operas. Twelve operas were suggested to us, and from these we have selected five. They are 'Faust,' 'La Bohème,' 'Tosca,' 'Cavalleria Rusticana' and 'Pagliacci.' Most of the students who attend our summer courses come from towns too small to be visited by even the second class traveling grand opera companies. We have, consequently, selected those operas we felt would give them the greatest variety and the most representative foundation for a first-hand familiarity with operatic music."

"The university has been most fortunate in securing for this new educational venture the close co-operation of the Metropolitan Opera Company. Edoardo Petri, director of the chorus school of the Metropolitan Opera House, is or-



Some of the Principals in the Season of Opera Projected for Columbia University's Summer Session. No. 1, Luca Botta, as "Cavaradossi."

No. 2, Prof. James C. Egbert, Director of the Summer Session, who is in charge of the Opera Season. (Photo © by Underwood & Underwood)



No. 3—Maggie Teyte as "Mimi" (Photo © Mishkin); No. 4—Luisa Villani, the Italian soprano; No. 5—Claudia Muzio, as "Nedda" (Photo © Mishkin)



ganizing the company to present the operas and has secured for us the Metropolitan chorus, ballet and orchestra. Special permission has been granted to some of the well-known Metropolitan singers to take part in the performances, among them Luca Botta, Henrietta Wakefield, Pietro Audisio, Mario Laurenti, Pompilio Malatesta and Claudia Muzio, who is the newest Metropolitan prima donna. In addition, Maggie Teyte and Luisa Villani will sing prima donna rôles, and arrangements have been consummated with Giuseppe Gaudenzi, Paolo Ananian, Auguste Bouillez, Virgilio Lazzari, Mabel Riegelman and Henry Weldon.

## Operas to Be Given Indoors

"Many people suggested to me that the opera be given out of doors on the green of the university. This, however, we have not considered practical. In the first place, there is always the danger with an open-air performance of bad weather and the resulting confusion and disappointment caused by postponement."

Then we discovered that while Mr. Gatti-Casazza of the Metropolitan Opera Company was most willing to help the university in its effort to inaugurate this season of opera by granting permission to singers under contract with him to appear at Columbia, it was on the one stipulation that the performances be held indoors. He maintains that it is destructive to the delicate tones of a singer's voice to attempt to sing in the open air and strictly forbids any of his artists to do it.

"The gymnasium, which opens directly upon the green and is far removed from the noise of the street, therefore, is being converted into an opera house for the season. A stage is in process of erection and an electrical system is being

seen, on the green outside, through the big windows which will be kept wide open during the performances."

## Opera in College Curriculum

"The setting is practically ideal; the performances themselves promise to be as fine as those given by the first class opera companies during the winter months, and judging by the interest thus far expressed in the series, our experiment in educational opera is to be the beginning of a new idea that may contain untold possibilities for the future. If grand opera can be given during the summer months at Columbia, why should it not be introduced as a part of the curriculum of the other important universities?"

## UNCERTAINTY FACES ST. LOUIS SYMPHONY

Necessary Canvass for Funds Deferred—Rumors Afloat of Disbanding Orchestra

ST. LOUIS, Mo., June 18.—Ever since the return of the St. Louis Symphony Orchestra from their tour of the Southern States, there has been a persistent rumor afloat that the Orchestra would disband for the season of 1917-18 on account of the inability of the Symphony Society to secure the proper guarantee for the annual deficit. This cannot be either affirmed or denied, owing to the fact that all efforts in the line of financing have been directed toward the Liberty Loan and the Red Cross; and the board of management has, therefore, been unable to make the usual necessary canvass which they have previously done annually at this time of the year.

Very unfortunately, the St. Louis Symphony Society has no endowment fund, as have practically all of the other large orchestras in this country, and is dependent upon the generosity of the citizens who have annually made up the de-

ficit. This amounted to between \$35,000 and \$40,000 last year.

The executive committee has not had a meeting for several weeks, but it is actually known that unless the guarantee to cover the deficit is secured very shortly it will be necessary to take some radical action. Some rumors have been circulated that the Symphony Society would also disband, and that a new conductor will be engaged for the next season if the necessary funds are not forthcoming.

The Orchestra had already contracted with twelve prominent soloists for next season's concerts, and action on these contracts along with the certain pressure brought to bear by the probable conflict with other artistic engagements next season have brought this matter to a place where it will soon have to be decided. Manager Gaines states that business is absolutely at a standstill awaiting the result of the next official meeting.

H. W. C.

## Musician and Wife Adopt "Baby" Clark

Jacques F. Renard, a musician, and his wife on June 23 became the foster parents of "Baby" Clark, a child that they obtained on trial from the State Charities Aid Association a short time ago. Mr. and Mrs. Renard became so attached to the child that they wanted to make it their heir. The adoption plea was granted in the Surrogates' Court of New York.

## DAMROSCH HEEDS ORATORIO'S CALL

Accepts Conductorship of Choral Society, Post He Once Held For Thirteen Years

Walter Damrosch's attitude with reference to his election as conductor of the Oratorio Society of New York to succeed Louis Koemmenich is expressed in the following letter to Edward Kellogg Baird, chairman of the Executive Committee of the society, which is quoted here in full:

"I am much touched and appreciate deeply that the old Oratorio Society should turn to me again in its hour of need for such assistance as I might be able to give it. Such a call compels me to put personal convenience and any other consideration aside, and I shall be glad to serve the society as its conductor for the coming season, with the understanding that during that time we shall put our best thoughts together in order to find the right man as permanent conductor."

"The strength of my affection for the Oratorio Society may be judged from the fact that at the age of twelve I sang

alto in the chorus just founded by my revered father. At sixteen I became the accompanist at rehearsals and at eighteen its official organist and assistant conductor. At the death of my father in 1885, I was elected as conductor and served the society for thirteen happy years, my only reason for resigning in 1899 being the fact that the many tours through the country necessitated by the Damrosch Opera Company and the New York Symphony Orchestra prevented my continuing to give the society the necessary attention. During the thirteen years the chorus of the society put many notable achievements to its credit, and I remember with special pleasure some of the performances of Bach's 'Matthew Passion,' the Grell Mass, Wagner's 'Parsifal' in concert form and the Berlioz Requiem.

"It shall be my earnest effort to make the coming season worthy of the noble traditions established by the society's founder, Dr. Leopold Damrosch."

## Clarence Dickinson Gets Degree of Doctor of Music at Northwestern

Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church, New York, has received the honorary degree of doctor of music at the commencement of Northwestern University. Mr. Dickinson is also organist and instructor of music at the Union Theological Seminary.



## MUSICIANS FORM RED CROSS UNIT

Paderewski, McCormack and Schelling Head Body—To Give Benefit Series

With the forming of the American Red Cross Musicians' Unit last week, with Ernest Schelling, chairman of the special fund and membership committee; John McCormack, treasurer, and Ignace Paderewski, honorary chairman, plans are under way to enroll musicians throughout the country for membership. This will bring about a concrete unit in such movements as the Red Cross may delegate to musicians.

"The forming of this unit marks a great step in knitting musicians closer together throughout the present international situation," said one closely in touch with the new organization. "The effects may be far reaching, much further than even its founders supposed when they set out to do their bit for the Red Cross. The American musician has profited greatly by the conditions in the United States during the last two years. Where there was strife everywhere else there was peace here, and art was allowed to thrive. In appreciation of this, American musicians should now do their utmost to help in this cause of humanity. And foreign musicians should not be exempted from these just claims upon them and their time, and their money."

"While no concrete steps have yet been taken, it would not be surprising to me to see the concert activities of the Red Cross concentrated in the hands of the new unit. When other appeals have failed in getting money, an artist will always appeal and draw his crowds to the concert hall. No set concerts have as yet been decided upon, but that may be the next step."

"Richard Aldrich has consented to be the secretary of the unit. The interest of the school teachers is being sought, and their offers of co-operation are being received. The musical journals have generously donated their space and their support. The work must grow and will soon number among its supporters, musicians throughout the entire country."

"There will be no restrictions as to this classification. It will mean musicians in the broadest sense. Reports of the activities will be published from week to week in the musical journals."

### City Gives Money for Concerts in Albany (N. Y.) Parks

ALBANY, N. Y., June 28.—The Common Council of Albany has appropriated \$2,500 for municipal band concerts which have been started in the public parks. Concerts will be given every Sunday afternoon in Washington Park and Wednesday evenings in the other parks. H.

### Aurelio Giorni Engaged for Recitals in Monroe, N. Y.

Aurelio Giorni, the noted Italian pianist, has been engaged for a seven-week series of private recitals at Monroe, N. Y., from July 1 to Aug. 15. For this reason Mr. Giorni will also hold his summer class in instruction for advanced pianists at Monroe, instead of Seal Harbor, Me., as originally planned.

The twenty-third annual musicale of the Troy, N. Y., Piano School, A. Ceruelos, director, was given recently. The pupils were assisted by Edward A. Rice and Francis J. Murphy, violinists, pupils of Charles Ehrlicke.

## Artist-Couple Sing for Future Officers at Fort Oglethorpe

PATRIOTISM and pleasure seem to be mixed in about equal proportions with the genuine hard work involved in the long tour which Reed Miller and Nevada Van der Veer are making on the Chautauqua Circuit throughout the South. The tenor and his contralto wife (a phrase carrying no intimation that he possesses any other kind) have been on the "road" since April, and have sung before thousands of persons. As Mr. Miller is Southern-born, he has run across dozens of friends in the course of his travels, which, by the way, have included not a few concerts for soldiers at various mobilization camps.

## Alda and Rothier Thrill 10,000 at Reception to Italian Envoys



Musical Principals at the Reception and Concert Given in Honor of the Italian Royal Commission at the Stadium in New York. Seated: Léon Rothier and Frances Alda (Mrs. Grahame-White Is Seated Beside Mme. Alda); Standing in Center, Giulio Setti, Conductor

THE reception of the New York Italian societies to the Italian Royal Commission was the most picturesque incident of the envoys' visit, with music as the principal feature. A dozen bands flared welcome to the Prince of Udine and other Commissioners as they entered the great stadium of the City College where 10,000 persons were waiting.

Mme. Frances Alda and Léon Rothier of the Metropolitan Opera Company thrilled the assembly with patriotic songs, accompanied by the Metropolitan chorus. Giulio Setti conducted. As the distinguished visitors arrived Mme. Alda sang "The Star-Spangled Banner," holding a silk banner. Mr. Rothier met a similar success when he sang the "Marseillaise" waving the tricolor.

## WORKERS NEEDED AT MUSICIANS CLUB

Work Room and Materials Await Those Willing to Render Patriotic Service

The Army and Navy Comfort League of the Musicians Club of New York has been steadily developing its sphere of usefulness since its inception by some of the women of the club. At a council held to consider the ways and means for taking part in the work to be done by this nation, it was decided to form a band of mercy among the musicians.

The first motion made was to start a fund, to which each of the members present subscribed. This enabled them to purchase materials to be made into garments conducive to the comforts of men enlisting in the army and navy. This fund was increased by contributions of money and by the sale of tickets to entertainments given in the club rooms for that purpose. Through the generosity of one of the club members, several bolts of cotton flannel and some thousands of buttons have been presented to the league and more have been promised. The Red Cross has been the recipient of several packages of garments made from those

materials, and more will follow. There is a reserve fund of ready money and sufficient wool and other materials on hand to warrant a call for more workers. Only those taking an active part in relief work have any conception of the dire need for it. It is well known that musicians are not slackers, for they are always to the fore in all charitable undertakings; they have only to be informed that there is work for them to do at the cool, comfortable club rooms at 62 West Forty-fifth Street to ensure a ready response to this call for aid.

However small the contribution, in whatever form it may take, either in service or funds, it will be gladly welcomed by the committee of women who are devoting their time and energies in trying to arouse and stimulate the loyalty and patriotism of their colleagues into action for the benefit of the sufferers from this appalling conflict. The committee does not purpose to confine its activities to sewing, knitting and bandage making. It is formulating plans to have a roll call of those members willing to help to give entertainments, which it is hoped will do so much to assuage the sorrows and griefs of those who are or may be afflicted by the horrors of this war.

A member of the committee of the Army and Navy Comfort League will be present at the Musicians Club rooms at 62 West Forty-fifth Street on Tuesdays and Fridays from 10 until 6 o'clock, to give detailed information. Phone—Murray Hill 8392.

### Clarence Bird to Pass Summer in Northern Vermont

Clarence Bird gave piano recitals during June in Millbury, Whitinsville and Lawrence, Mass., all for the benefit of the Red Cross. Mr. Bird also recently made three records for a reproducing piano, the pieces played being a Chopin Nocturne, Danse by Debussy and a Valse by d'Indy. Mr. Bird has gone to northern Vermont, where he intends passing part of the summer.

The male choir of St. Ann's Church, Amsterdam, N. Y., of which Russell Carter is organist and choirmaster, sang a festival service in Zion Church, Fonda, N. Y., on the evening of June 15. This is the first time that a choir of the traditional Anglican type—men and boys—has sung in Fonda, and a representative audience evidently enjoyed the program given.

## MUSICAL PROGRAM FOR WAGE-EARNERS

Ovation for Germaine Schnitzer  
—John C. Freund Receives Hearty Welcome

From time to time the various "settlements" in New York give entertainments. It occurred to a number of public-spirited women that it would be a good idea to get the members of the various settlements together to give a co-operative entertainment and dance. In this laudable work a number of ladies interested themselves, particularly Carrie Wise.

The result was that an entertainment was gotten up, the first of its kind, probably, in which a chorus composed of clubs of the Clara de Hirsch Home, the Educational Alliance, the Central Jewish Institute, the Emanuel Sisterhood, the Lavanburg Home, the Recreation Rooms, appeared with soloists at the Washington Irving High School, before an audience of some six to seven hundred young people last Saturday night.

The chorus, under the direction of Herbert Heidecker, opened with "Oh, the Grievous Famine," and "Weep No More," from Gaul's cantata "Ruth." It was understood that nearly all the participants belong to the working class. They sang well, especially when it is considered that they had but few rehearsals together.

Then came some dances, in Greek costume, by members of the Friendly Club. These dozen young girls displayed a grace and a poetry of motion which took the audience by storm. They were followed by that charming and noted artist, Germaine Schnitzer, who has for some time past been "doing her bit," as they call it, by giving, in addition to her regular recitals, a number of performances to aid the Red Cross and other philanthropic movements.

Mme. Schnitzer, who, you know, is married to Dr. Buerger, the physician who almost miraculously saved the life of the great Sarah Bernhardt, is *persona grata* wherever she appears. In addition to her great artistic accomplishment, she adds a most gracious personality. She gave, to the delight of the audience, a ballade by Chopin, "La Filleule" by Mendelssohn, and a Toccata by Saint-Saëns. The audience seemed loath to let her leave the stage, even after she had played an encore.

Then Miss Wise introduced John C. Freund, the Editor of MUSICAL AMERICA, who, she said, had done so much for the musical uplift of the country by his addresses everywhere, and through his various publications. Mr. Freund received a generous reception. His address was much on the lines of the one he made at the great "Sing" of the Community Chorus at the Hippodrome. At the close he received a demonstration which lasted till he had to come forward again and bow his thanks.

Mr. Heidecker then sang an aria from Mendelssohn's "Elijah" and Richard Strauss's "The Pledge." Mr. Heidecker has a good voice and musicianly understanding. He may become a notable addition to our concert artists when he overcomes his nervousness, and also when he gets out the tone that is in him.

Henriette Bach played arrangements by Kreisler of a Minuet by Porpora, a Rondo by Beethoven and a Prelude and Allegro by Pugnani. Miss Bach is an artist and had played but a few bars before it was evident that she had studied under a master. And so she has, for the master with whom she has studied is the renowned Franz Kneisel. She deserved all the generous applause she received.

The program ended with the Court Scene from "As You Like It" given by the members of the Federation Settlement, and then the chorus sang. The evening, which was voted most enjoyable, ended with a dance for the young people.

Such entertainments for working girls and working young men, giving them an opportunity to meet and have a happy social evening together, are deserving of all possible encouragement. It is to be hoped that many such will be given during the coming season.





Dear MUSICAL AMERICA:

The Civic Orchestral Society has started its concerts at the St. Nicholas Rink with a considerable amount of enthusiasm. You remember that last season these concerts, given under the management of Martha Maynard, a public spirited woman, with the assistance of a number of prominent citizens, led by Otto H. Kahn, who is always foremost in such matters, were held at Madison Square Garden under the conductorship of Walter Henry Rothwell, a musician of distinction.

I leave to your critics the duty of reviewing the concerts from a musical standpoint. I am concerned with dealing with a question that has agitated musical circles recently, namely, as to the reason why Mr. Rothwell was not re-engaged after he had made, certainly, a notable success, and proven that he was a conductor of the first rank, and also as to why Pierre Monteux, a French conductor, was engaged in his place.

I am not going to discuss or pass upon the merits of the two conductors, but shall content myself with presenting the views of those who are interested in such matters.

The partisans of Mr. Rothwell assert that it is incomprehensible to them that Mr. Monteux should have been preferred to Mr. Rothwell. They admit that Mr. Monteux has conducted some concerts of high standing in Paris, and also won approval when he was with the Russian Ballet to such an extent that he has been engaged to conduct French opera at the Metropolitan next season, still, they do not consider that he ranks with Mr. Rothwell.

Supporters of Mr. Monteux, on the other hand, state that in their opinion there was good reason for engaging Mr. Monteux, first, on account of his ability, his experience, and the success he has made here, and next, because Mr. Rothwell had offended those who are running these concerts, because he had insisted upon being paid for five concerts for which, it is true, he had been engaged, but which were not given. The managers of the affair thought he should have remitted his claim, for the reason that the concerts are given not for monetary considerations, and furthermore, that in selecting him he had been afforded an opportunity to display his talent, which otherwise he might have lacked.

Then, too, the claim is made that the programs of Mr. Rothwell's concerts were altogether too heavy.

The matter has interest, for the reason that the whole question of conductorships is being agitated because of various events of more or less recent occurrence.

There has been, as you know, an eruption in the ranks of the directors of the Oratorio Society, caused by the refusal of the majority of the Board of Directors to re-engage Louis Koemmenich, who was taken as conductor when Frank Damrosch resigned some time ago. You have already printed the story of the events which led to the action by the Board of Directors of the Oratorio Society, and you have reported the fact that Walter Damrosch had been urged to accept the post of conductor, temporarily, at least, to help the Society out of its dilemma. And you have furthermore reported that Louis Koemmenich's rejection was not made on the grounds of musical inefficiency, but on other and personal grounds.

Now let me add that Mr. Koemmenich is supported by a considerable section of

the chorus, particularly by those who joined since he became the conductor. And I am informed that it is their intention, backed by some of the foremost officials, notably by the secretary and some of the directors, to start an independent chorus with Mr. Koemmenich this fall, in case he should be finally turned down.

So far, so good. New York is big enough, rich enough, cultured enough, and sufficiently interested in choral music to sustain two such organizations, though it might be well for the new body to consider an uptown location—perhaps in the Bronx—and so not make it appear that it was endeavoring to run in opposition to the older and well-established society.

It certainly was gracious on the part of Walter Damrosch to jump into the breach at the critical moment, especially as he has now reached an age where, after the many years of struggle, effort and good work done, he has earned the right to curtail, rather than increase, his activities as a conductor. Furthermore, Mr. Damrosch is known to be the master of a considerable fortune, and if not a millionaire, must be well on the road to being one, not to mention the fact that his wife, the late James G. Blaine's daughter, has an independent fortune of her own.

Under Mr. Damrosch's direction the Oratorio Society will no doubt, next season, recover some of the prestige which it has lost of late, and which was one of the reasons which led to the drastic criticism of its performance of the St. Matthew Passion music by your critic.

The tendency of amateur choral bodies to deteriorate after years is well known. In the first place, it is difficult for the conductor to have the same control over them as he would have if they were a body of professional singers, paid for their work. In the next place, as is natural after the course of years, those of the chorus who had entered at middle age would become superannuated, and yet it would be difficult to ask them to resign, and as they enjoy the work the majority of them rarely think of doing such a thing of their own volition.

However, if the Oratorio Society, now that Mr. Damrosch has taken hold again, is reorganized and some fresh, new blood comes in, there is no reason why it should not win back to the full extent the prestige it unquestionably had for a number of years under Mr. Damrosch's baton, and before that under the baton of his distinguished father, who started the organization.

\* \* \*

Another conductorship which has recently been the cause of considerable discussion in musical circles, as well as of considerable scandals, is that at the Metropolitan, in which Giorgio Polacco has become involved.

Last week, you may remember, I said that the reason for Signor Polacco's demission was that the Metropolitan had been seized with a virtuous spasm, and on account of the revelations in the suit which Mme. Polacco brought against her husband, which, by the way, she has just won, decided to let him go, in spite of the fact that his contract has another year to run.

I find that I was mistaken. The Metropolitan has not had a virtuous spasm.

The determination, as I am informed on authority which is undeniable, to let Mr. Polacco go and not permit him to conduct again is due to the fact that for some time past Signor Polacco has acted in a manner which has given his friends great concern, and has made it, in fact, imperative, if the discipline of the Metropolitan organization is to be maintained, to dispense with his services.

It has long been known that Signor Polacco has been in a state of great nervous excitement, which, during the period of the conductorship of Toscanini, when he was the assistant to that distinguished Italian, was due to mingled feelings of jealousy and fear. His jealousy of Toscanini was just as unquestioned as was his fear that the great Italian might interfere with his plans for future advancement. All last season, as it is well known, Signor Polacco made statements to various members of the company and to others, including, I believe, the distinguished Gatti himself, which were of such an extraordinary nature as to make many people think that what he most needed was "a rest cure."

These various matters, I understand, reached a climax in a declaration of war on the part of Signor Polacco if he were not permitted to carry out his contract. They say he was so indiscreet as to speak with unbecoming frankness to the illustrious Gatti himself. An explosion resulted!

\* \* \*

It is reported that one of the results of the imbroglio may be that after Mme. Polacco has freed herself from her hus-

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 81



Jacques Thibaud, famous French violinist. Has served his country both in the trenches and on the concert platform

band, and Mr. Mason has freed himself from his talented and charming wife, the well-known prima donna, Edith Mason, of the Metropolitan, she and Signor Polacco may conclude a matrimonial bargain. In the situation there is so much of that peculiar humor which the Italians rejoice in, that you must not be surprised if some witty writer uses it as the basis of an operatic libretto which, under the title of "Le Marriage de Polacco," will rival in interest "Il Campiello di Notte" and "Le Marriage de Figaro"!

Meantime, it is stated that Rabinoff, the indefatigable impresario of the Rabinoff Opera Company, has been treating with Signor Polacco for an engagement which would make him the principal conductor of that organization for next season.

Anyway, the management of the Metropolitan seems to be anxious that it should be known that moral considerations have had no influence whatever in the matter, their position being that the Metropolitan is, in the first place, an artistic, and in the next place a business organization, and that it has absolutely nothing to do with the private lives of the members of the company, nor can it pay any regard to scandals, nor can it, furthermore, pay any regard even to legal proceedings in which members of the company may be involved.

This attitude seems fair and reasonable, especially when we consider that if they once did take up the moral issue, they might be compelled to close the house.

Sympathizers with Signor Polacco claim that his downfall is due to the fact that during the rehearsals of "Boris," and especially of "Francesca da Rimini," he had serious differences with a distinguished prima donna, who told him that she would never rest until she had him out of the company.

With regard to the differences between artists and conductors, at rehearsals, I would be inclined to believe almost anything, especially if it had been during the régime of our dear Toscanini, who, you know, was exceedingly excitable. The troubles at rehearsals arise not so much because of what is called "the artistic temperament," as that the artist, on the one hand, and the conductor, on the other hand, view the situation from absolutely different standpoints. The artist, whether with a great rôle or not, looks at the situation purely from his or her individual performance and interest. All the rest does not concern or interest him or her. The conductor, on the other hand, especially if he be conscientious and particularly distinguished, views the situation from the point of view of the ensemble. He is looking to produce a finished and successful performance on the first night, to which everything, even the individual interests of the artists, must be subordinated.

For that reason, as I said, I am prepared to believe about anything that would be told of rehearsals at the Metropolitan, in the way of rows, ructions and ruptures. When, however, it comes to the assertion that a prima donna of note had threatened Polacco with being determined to produce his downfall, that is an entirely different matter. It is possible, though not probable, that the lady, in a fit of anger, may have said something. But that any member of the company could, under such circumstances, influence Gatti-Casazza, is to my certain knowledge impossible. In spite of the mask he habitually wears, in spite of the fact that Gatti is a man of almost limitless patience (or he would not have stood what he has from some of the members of his company), he is absolutely independent. He is slow to come to a de-

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

cision. He rivals President Wilson in his policy of "watchful waiting." But having once made up his mind, nothing can alter it. Accustomed for years to all the cabals and intrigues of operatic life, he has held himself above them all. That is one of the reasons why artists have such great confidence in him. So much so that two or three years ago I remember Scotti saying that he would like to put a gold tablet in the Metropolitan, in memoriam of the manner in which Gatti had conducted the company.

If there is a manager who hears all the troubles, all the complaints, all the woes of the company with a kindly ear, and endeavors to compose them, it is Gatti. If anybody believes that it would influence him one bit in either keeping or discharging, or engaging any member of the company, I would say, to use the vernacular, "Forget it." If any prima donna were to come to him to endeavor to cause the elimination of some artist or conductor, I am much inclined to believe that it would produce absolutely the opposite effect.

No! The sympathizers with Signor Polacco must look elsewhere for the reason for his downfall.

It all induces me to repeat what I have endeavored to say on several occasions, namely, that the entire conductorship question has reached a point where it has become almost a nightmare to impresarios, managers, directors, not only in this country, but everywhere else. From a position of comparative insignificance, not so many years ago, when an orchestra was led by one of the musicians, who beat time with a roll of music and sat in the orchestra, to the apotheosis of Arturo Toscanini—a very long step indeed—there has been an evolution which has virtually resulted in making the conductor a kind of irresponsible prima donna, or popular tenor of the first rank, such as used, certainly, in the former years, to rule everything and everybody, with an iron hand.

While this may give us certain notable performances, especially when the orchestra is led by some great *maestro*, and when the entire performances are under the direction of such a genius, at the same time, the autocratic power to-day possessed by the conductor, especially of opera and symphonic works, has been accompanied by the development of a number of evils, some of which are serious.

In the first place, a great conductor has to-day within his power the ability almost to ruin singers, if he so cares. He can drown their best effects. He can prevent their proper accompaniment. Without going into the scandals of the opera houses, especially in Italy and Germany, let me say that it is a well-known fact that a virtuous woman has no chance where there is an unscrupulous conductor.

So far as Gatti-Casazza is concerned, there is unanimity of sentiment that he has, during his tenure of office at the Metropolitan, shown the utmost consideration for his conductors. People have positively marveled at his self-control when, at times, it seemed almost more than human nature could stand, especially during the régime of Arturo Toscanini. For what with the imperious nature of the one, the scandals affecting another, and the intrigues surrounding another, the poor impresario's life became a martyrdom. He had to listen to constant complaints of unfairness. He had to adjust differences that the apparent favoritism of the conductor created between artists, especially some of the women. There were the rivalries between the various conductors themselves, the claims made that certain operas should not be given one conductor or another, which we know was the particular cause of trouble when Toscanini was here, who insisted that he should conduct some of the German operas, which Alfred Hertz thought were his particular property.

Perhaps one reason of Gatti's wonderful patience and self-control is that, to quote the old adage, "It is better to bear the conductors you have, than engage others that you know not of." So, it is better to put up with the conductors you've got, never mind whether they are murdering one another, or being sued for divorce, for the reason that if you get a new crop you will have practically to go through the same business all over again anyhow, not to speak of the many extra rehearsals, always causing friction, which will have to be provided for the new men, or those who are new to the operatic field at the Metropolitan.

Oscar Seagle, the distinguished and de-

cidedly popular baritone, takes me to task, though in a very courteous manner, in your last issue, for stating that of the two brothers de Reszke, of whom Edouard, you know, died the other day, Jean was the least liberal, in which connection I told a story of an incident in which Jean and Adelina Patti figured.

It was to the effect that when a great entertainment was held in Paris to raise money to relieve the needs of those who had been bereaved through the awful catastrophe of the Bazar de la Charité fire, where several hundred people lost their lives, Adelina had requested Jean to sing, which he had declined, and then she had requested a subscription. When he sent her a hundred francs she had returned the same, with a sarcastic note.

Mr. Seagle, who, you know, was for a number of years connected with Jean in Paris, where Jean was teaching, has written you that he does not believe the incident well-founded, for the reason that subsequent to that time he knew that Mme. Patti and Jean were on very good terms, and furthermore, that the incident did not conform to his knowledge of Jean de Reszke's liberality, that the really liberal brother of the two de Reszkes was Jean, who was always helping Edouard out of the various financial troubles into which he had gotten himself.

To this I can only say that I had the story at the time, years ago, not only from what I considered absolute authority, but that it was generally so reported in the musical world, not only in Paris, but here and in Milan.

However, the incident, while not of any particular importance in itself, has given rise to a very interesting discussion, particularly in the Boston papers, regarding not alone the personal attributes of the de Reszke brothers, but as to their artistic standing.

Philip Hale, in the Boston *Herald*, speaking of the appearances of the de Reszkes in opera in Boston, says that while Edouard made a fine, indeed great impression as a singer, he did not have the natural voice or the supreme art of Pol Plançon, who died about three years ago.

Permit me here a moment of digression. Old time opera-goers remember Plançon, who had not what could be called a great voice, but who had a real singing voice, of such beauty and charm that it was a positive delight to listen to him. He never forced the tone. His whole body seemed to vibrate when he sang, and he sang with such grace, such ease, that marked him for distinction even among the great singers in the opera, who were his contemporaries.

Now to go back to Hale. Hale states that two of Edouard de Reszke's most noted successes were as *Marcel* in the "Huguenots" and as the *King* in "Lohengrin." He adds that his *Mephisto* was good humored but heavy and lacked *finesse*. As for his *Leporello* in "Don Juan," Hale says that it lacked craft and malice.

Ah, my friends, there was only one real *Leporello* in the last fifty years, and that was the great German basso, Karl Formes, who dominated the operatic stage in that and other rôles, notably in the "Huguenots" as the old soldier, also as *Sarastro* in "Flauto Magico" for a generation. While he won considerable success when he came to this country, in his later years his principal successes were made in London, at her Majesty's, under the management of the late Colonel Mapleson. There he was adored and was for many years a strong favorite with the late Queen Victoria and her husband, the Prince Consort.

By the bye, I notice that several correspondents found occasion to find fault with Philip Hale's criticism of Edouard de Reszke's singing in certain rôles, which produced the retort that in some things Edouard de Reszke shouted, rather than sang. Hale gave as an instance the manner in which Edouard sang the *Calf of Gold* song in "Faust."

My own opinion in the matter is that we did not hear Edouard de Reszke or, for that matter, I do not think we heard his brother Jean, in their prime. It was only when the pair of them began to go down that hill all singers have to descend, that they came to this country.

Anyway, Jean had not a pure tenor voice, such as we are accustomed to hear from the throats of Italians. It was what might be called a reorganized, or reconstructed baritone. Still, in heroic rôles he certainly distinguished himself. But even those who remember him at his best would certainly not compare him, when it comes to the art of beautiful singing, with Caruso, though as an artist he excelled the great Italian for the simple reason that he could sing in French or Italian, or German, or Polish, in one language as well as in another, and could assume widely different rôles, many of

which are wholly beyond our friend Enrico; that is to say, beyond him in the sense that he does not particularly shine in them.

\* \* \*

That was a very notable concert given under the auspices of the New York *Globe* at the Casino Theater a couple of Sundays ago. Hundreds were turned away. The enthusiasm was tremendous. And yet, an event which was certainly significant of the growing popularity of music in this great city was ignored by all the papers simply because it was given under the particular auspices of one of their number.

On this occasion Luca Botta, the young lyric tenor of the Metropolitan, came into his own and had to respond to a number of encores. Botta is developing not only in the way of popular approval, but in the way of artistic accomplishment all the time, and is justifying the forecast I made some time ago, that he had a splendid future before him in his particular field.

As for David Bispham, who also appeared on this occasion, he has become such a popular favorite that it is enough for him to come before the people with that wonderful Christian Science smile of his for the applause to begin.

Bispham belongs not only among the great singers, but among the great artists, as those know who remember his marvelous performances in the Wagnerian operas at the Metropolitan when he was there, and recall his recent performances in "Campanello di Notte" and "The Impresario," at the Lyceum, where he displayed a versatility, as well as a youthful vigor, that made us all sit up and wonder how he still does it.

Germaine Schnitzer, too, made a great hit! In some regards she reminds me of Carreño.

When one can go back and find how little attention was given to music in former years by even the leading daily papers, and that to-day some of them, like the *World*, the *Mail*, the *Globe*, are giving free concerts of the finest music with artists of distinction, one gets a little idea of the tremendous change in the attitude to music that has come over the people, even in the last few decades. It has even reached the press!

\* \* \*

An incident happened the other night at the Ritz-Carlton Hotel which is significant, because it illustrates two absolutely different mental conditions which exist to-day in the great mass of our people; the one, showing a strong ten-

dency to damn us as being indifferent to culture, indifferent to appeals even to our humanity, negligent of all the higher things, and devoted solely to a hunt for the dollar, considering only our personal affairs and enjoyment; the other, the spirit of self-sacrifice which pervades the country, which causes an instantaneous response to every appeal that comes to us, even to some that are scarcely worthy, which has already shown itself in the devotion of tens of thousands who have gone over to the other side to help the cause that they believe is worth while not only living for, but dying for.

At a dinner at the Ritz-Carlton, given by a number of women in society to help along the hundred million fund which the Red Cross is now raising, Major Charles Emory Pottle, a New Yorker who has driven an ambulance in France, rose and spurned the society women present for their lack of public spirit, for their failure to respond to the appeals that have been made to them. He asked them frankly whether they had sacrificed anything for the cause, especially for the Red Cross. He asked them whether they had been willing to give up their fine clothes, their jewels, their extra gowns, some of their pleasures, to help save the men who were at the front or going there.

In the course of his address, he said: "How many are there here who will give up their money, their body, their blood? If there are any, stand up."

There was silence for a moment or two, and then a woman, dressed in white, with a black sash, rose from a table in the center of the dining hall, walked to the speaker's desk and, in a clear voice that rang through the room, asked:

"What more can a woman give than her own soul?"

Then she strode from the place, without another word.

Tremendous excitement naturally followed the dramatic incident, which, as I said, illustrates to-day the two conflicting sentiments within the country itself. The one, proclaiming that we are callous and cold, and proclaiming it to the world, and so giving the country's enemies confidence; the other, sacrificing everything, even life, and doing so without hope of reward, for the sake of all that democracy stands for.

Which of these two sentiments is the nobler? Which of these sentiments is the truer? Which of the two is a more faithful, a more just exposition of what we really are and stand for, asks

Your

MEPHISTO.

## Philadelphia Organist Declares Against Memorizing of Programs

GOOD time and energy is wasted recklessly in memorizing music; at least, that is the opinion of Percy Chase Miller, Philadelphia organist. "Players who give their programs supremely well from memory do so, not because of it, but in spite of it," says Mr. Miller, writing in a recent number of the *Console*.

"I am convinced that in its practice the playing of concerts from memory originated in a pardonable desire to 'show off,' as the vulgar saith. Liszt, with his colossal technique, brilliant talent for composition and retentive memory, was by no means above musical claptrap of various kinds.

"In this particular field of musical art (I mean, of course, that of concert performance) we have had artists of the very first rank who were not above playing in public with notes. I have myself heard De Pachmann, certainly a very great artist, play a concerto with orchestra with the notes before him. Raoul Pugno, an artist of the very first rank, habitually played from notes, I believe. To be sure, it probably took a certain contempt for conventions and traditions to do so, but traditions are by no means the only thing in music, or in any other art. The time may come—in fact, there are signs of its coming—when the public may expect an organ recital to be given without notes. If the time does come, Heaven help us!

"I think I am safe in saying that anyone who plays a half-way decent recital must know his music pretty thoroughly—in fact, must have it well in mind, and at least partially memorized. It is, however, I believe, a great mistake to deprive him altogether of the privilege of falling back on his notes, at least for 'cues.' With this perfectly legitimate 'prompter' present before him he cannot

fail, I think, to be better equal to the task of adequate interpretation than if he must rely absolutely upon his memory throughout.

"There are, of course phenomenal memories, that retain almost without effort. Some organists have them. The present brilliant conductor of the Philadelphia Orchestra, himself formerly an organist, is a case in point. Certainly this is in some ways a delightful as well as a rather showy accomplishment, but if you ask me if this does not of itself secure greater freedom and artistry in interpretation, I answer very positively that it certainly does not. The gift of interpretation may be present, or it may not, but in either case it has a little relation to the power of readily memorizing the notes as has the price of cheese in the moon. Most organists have not this photographic memory. If they memorize their notes they must of necessity use up in this process a good deal of nervous energy that might much better be used in other ways."

**Bruno Huhn Departs for His Retreat at Easthampton, Long Island**

Bruno Huhn, the noted composer, organist and vocal instructor, left New York this week for Easthampton, Long Island, N. Y., where he will spend the summer. He will again be at the Huntig Inn and while there will accept a few pupils who desire to study during vacation months.

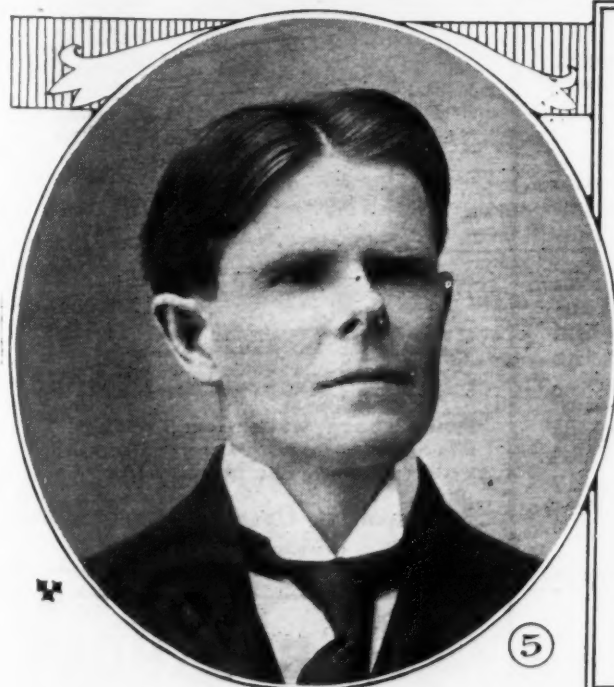
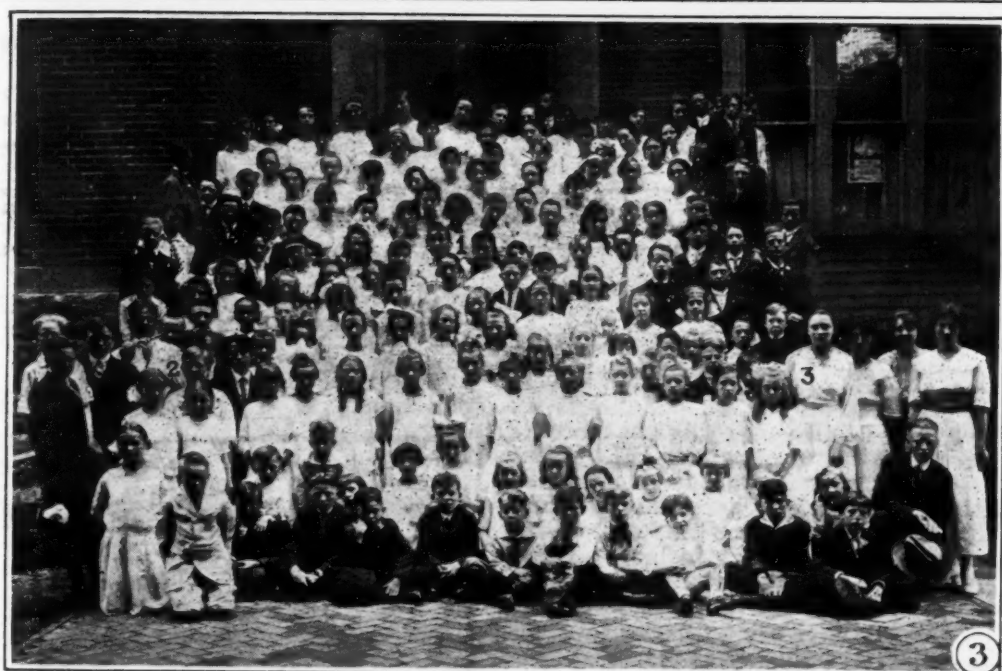
**Marie Sundelius to Be Soloist at Civic Orchestral Concert**

Mme. Marie Sundelius has been engaged as one of the soloists for the New York Civic Orchestral concerts. She will appear on July 22, following her trip to the Pacific Coast, where she is soloist at the great Swedish Singing Festival being held July 12 and 13 in Seattle and Tacoma.



## Pageant and Festival Mark Nebraska School's Birthday

Peru Normal Celebrates Fiftieth Anniversary of Its Start as a State Institution—About 350 Persons Participate in Pageantry Representative of Community's History—Children Follow the "Pied Piper" Out of the Auditorium as Novel Finale of Cantata Performance—Gifted Artists and Excellent Chorus Appear in Festival Concerts and Reunion Day Programs—Visitors Stranded on Way Home from Peru Have Unique Community "Sing"



Scenes and Personages at Peru Festival and Pageant: No. 1—Members of Peru Festival Chorus (1) Dr. H. C. House, conductor; (2) Mrs. House; front row, left to right, Leroy Meisinger, accompanist; Mrs. Kinsella; Hazel Kinsella, "Musical America" correspondent; Frederick Carberry, tenor; Hazel Eden, soprano; Jeanette Meyer, soprano; Rollin M. Pease, baritone; Louise LeBaron, contralto; Walter Wheatley, tenor; Genevieve Gregg and Mrs. Lefler, local pianist and singer; Rita Thomas, Festival accompanist; West Sisters' String Quartet. No. 2—N. Maud Carpenter, Head of Public School Music Department, Director of Children's Concert. No. 3—Peru Children's Chorus, which sang "Pied Piper"; No. 4—N. Maud Carpenter, conductor; No. 5—Dr. Homer C. House, Manager of the annual Spring Festivals, Director of Normal School Chorus and Glee Clubs, Director of Choral Music of the Semi-Centennial Pageant. No. 6—Festival artists stranded at Tecumseh, Nebraska, about to lunch on railroad trucks; left to right, Vivian, Belle, and Madge West of West Sisters' String Quartet; Rollin M. Pease of Chicago; Hazel Kinsella, "Musical America" correspondent. No. 7—Louise LeBaron, Walter Wheatley, and Leroy Meisinger, artists at the Peru Festival

PERU, NEB., June 9.—During the past week the State Normal School at Peru completed its fiftieth year of activity as a state institution, and the school's birthday was made the occasion for a general reunion of old settlers, faculty members and friends of the college for the presentation of a wonderfully interesting community event, the Semi-Centennial Pageant of Peru, in

which 350 persons participated; and for the carrying out of the plans which had been made during the past several months for the seventh annual Spring Festival of Music.

Peru's festival is unique in many ways. Given in a picturesque little village tucked away within the encircling arm of the protecting hills overlooking the Missouri, a village which has a population

of less than a thousand, it nevertheless attracts to the town annually hundreds of visitors from all parts of South-eastern Nebraska, Missouri and Iowa. Special trains are usually run for the event from Omaha and other points along the river, and private homes are always hospitably opened for the accommodation of the many guests. Should you go there at this festival season, and go in

sympathetic mood, you will feel as if you had passed out of everyday environment into storyland. The community spirit is everywhere present. As one passes through the main street on his way up the hill to the college, one sees everywhere signs announcing that all places of business will be closed during the festival programs—for nearly all the business men, housewives and children

[Continued on page 10]



# Pageant and Festival Mark Nebraska School's Birthday

[Continued from page 9]

of the town are present either as performers or listeners.

The festival of Monday was planned and managed, as had been the six previous ones, by Dr. Homer C. House of the faculty. The first concert of the series was devoted to the "Stabat Mater," sung by the Community Chorus of several hundred singers at the College Chapel in the morning. The chorus, conducted by Dr. House, and accompanied by Rita Thomas, pianist, and the West Sisters String Quartet of Omaha, was assisted by the soloists, Hazel Eden of the Chicago Opera Company, soprano; Jeanette Meyer of the department of voice, second soprano; Frederick Carberry of Chicago, tenor, and Rollin M. Pease of Chicago, baritone. The work of the chorus was at all times effective, and this year, as in other years, attention was called by the visiting artists to the splendid results of Dr. House's training. Miss Eden sang the soprano solos in a most convincing manner, and charmed the great audience with the beauty of her voice. Miss Meyer's work was deeply appreciated. Mr. Carberry displayed a clear, high tenor voice, and received a cordial greeting. Mr. Pease was welcomed back to Peru in an unmistakable manner, and he satisfied his hearers, both by his beautiful voice and by his evident sincerity.

One of the most charming events of the entire series was the children's concert given at two-thirty by 200 children from the Model School and from the village, who sang, under the capable direction of Maud Carpenter, the cantata, "The Pied Piper of Hamelin" by Graham, accompanied by Laura MacPrang, pianist. The little folks sang the rather weird and difficult music in splendid fashion, and at all times with accuracy, precision of attack and great beauty of tone. The tenor solo part of the "Piper" was most effectively sung by Dr. House, and at the cantata's close,

"to his lips again  
He laid his pipe of cane;  
And ere he blew three notes,  
Out came the children running,"

and so they left the stage, passing down the middle aisle and out of the building in the wake of Dr. House, who was piping most vigorously amid the enthusiastic applause of the hearers.

## Miss LeBaron and Wheatley Praised

The program which immediately followed the children's concert was sung by Louise LeBaron, contralto, and Walter Wheatley, tenor, accompanied by Leroy Meisinger, pianist. These artists were heard with very evident pleasure. Miss LeBaron, in the duets which she sang with Mr. Wheatley, in a group of songs by American composers, and in arias from "Trovatore" and "Gioconda," displayed great vocal brilliancy and a fluent technique. Mr. Wheatley's singing was notable for masterful and finished artistry.

At the Grand Concert in the evening, all the artists of the festival were given opportunity to display their talents. The West Sisters String Quartet, a unique organization, which had up to this time been heard only as accompanist, now played a group of numbers and pleased by its delicacy, vivacity and admirable ensemble. The work of the community forces—the large Festival Chorus and the men's and women's glee clubs—were among the most enjoyable features of the whole program. "A Legend" by Tchaikowsky, as sung by the chorus, was one of the most exquisite bits of choral work which the writer has ever heard.

Tuesday was Reunion Day at the cele-

bration. Fifty-two years ago—before Nebraska was a state—in the little river town of Peru, a little Methodist seminary had its humble beginning in a one-room building. From this small beginning its early growth made necessary a larger building, and it was while this building was being completed that the school was tendered to and accepted by the new state of Nebraska as its first Normal School. The first year's teaching was all done by Dr. and Mrs. J. M. McKenzie. The span of fifty years has seen the school grow from fifty students studying in a small building equipped with rough cotton-wood seats, to an annual registration of about 1300 students (more than the population of the village) housed in eight buildings with all modern conveniences. It was to commemorate the achievements of the past fifty years and to honor the deeds of those worthy pioneers who made them possible that the Semi-Centennial was given. Among the distinguished visitors of the day were Dr. and Mrs. McKenzie, the first president and teacher of the college. Among the interesting anecdotes of pioneer college days told by Dr. McKenzie during the day was one of the first glee club in Nebraska, and one of the first west of the Mississippi, which was formed at the Peru Normal in 1868.

## Splendid Quartet Work

Splendid music was furnished for the reunion by the Peru Community Male Quartet, the members of which, with the exception of Dr. House, are prominent business men of the village.

One of the most exquisite programs of the reunion was given by the Adelphian Quartet, the members of which were Dr. H. C. House and his brother, Prof. House, George H. Aller of Doane College at Crete and his brother Cord Aller. This unique quartet of brothers is widely known throughout the West. They began singing together twenty-nine years ago and their ensemble is absolutely perfect. Their forty-five-minute program included songs old and modern, merry and sad. One of their novel methods of publicity on tour has been to form a baseball team with a few other players in a town and then challenge the local baseball team to a game.

The long-planned-for pageant was given in the evening on the immense stage of the Auditorium on the campus. Great disappointment was felt by the committee in charge that it could not have been given on the especially prepared pageant grounds on account of the deluge or rain which had fallen during the day, but those present as spectators found nothing lacking. For three hours there passed in review representatives of characters who had been active in making Nebraska and Peru history during the past five or six decades. The Prologue, spoken by the *Spirit of the Place* to the accompaniment of the Prelude to the "Rheingold," told of the mystery of prehistoric time, and this, followed by the songs of the Ice-Giants of glacial times and the Cyclonic Winds, completed the first part. Part two depicted an Indian ceremony enacted in the vicinity of Peru, and, in this, music developed from American Indian themes was used. Part three was presented in three episodes—the coming of the Pioneers, showing the privations and deep religious spirit of the earliest settlers; the Day of the Mill, and the Day of the Steamboat, in which was included a jolly old-fashioned country dance, accompanied by the old-time fiddler. During these three episodes good use was made by the chorus of old folk-songs of the prairies and the rivers.

## Normal Chorus Wins Favor

The interlude between parts three and

four was particularly charming musically, being sung entirely by the Normal School Chorus under the direction of Dr. House. One seldom hears as fine chorus singing as was done at this time.

Part four dealt with the history of the college and showed the scene of the choosing of the site by Dr. and Mrs. McKenzie; transfer of the Seminary to the State; early school life, and the first commencement. The pageant ended with a beautiful symbolical dance and pantomime in which the *Spirit of the Place* revealed himself to the two first graduates and then summoned the forces of nature—the grasses, birds, wild roses, violets, ferns and butterflies—to greet them. The final scene showed the *Spirit of the Place* standing with arms outstretched in benediction over them and the place. Music by Grieg, Adler, Saint-Saëns and Ronald was adapted to the needs of this part of the pageant with good effect.

From scenic, dramatic, historic and musical standpoints, the pageant was a complete success. The book of the pageant was written by five members of the executive committee—Misses Rose and Esther Clark, Abba Brown, Mamie Mutz and Dr. Homer C. House. Prof. F. C. Smith was chairman of the executive committee. Three hundred and fifty persons participated in the evening's performance. Accompaniments were played by the college orchestra, assisted by the West Sisters' String Quartet.

## The Aftermath

On Tuesday night, while the pageant was taking place, the Missouri River went on a rampage, rose several feet, and carried off the railroad track which was the only means of connection between Peru and Omaha, Lincoln and other towns and cities to the north and east. Not until quite late on Wednesday was it

possible to leave the village. Finally a train consisting of two passenger cars and a baggage car (this for the use of people only) was secured from the south, and several hundred students, "old grads" and other visitors at the pageant and festival, including a number of the artists, packed themselves into the limited space and were carried to Tecumseh, a considerable distance south, where the engine was removed and the cars left near the station to await for four hours the coming of the Kansas City train. After a picnic supper, which was spread out on trucks, the musicians of the party, having been so thoroughly imbued with the community idea while in Peru, took their instruments out of the cases, and sitting on upturned suit-cases on the platform between the train and the station, proceeded to have a community "sing"—probably the most unique concert ever given in Nebraska. Rollin Pease of Chicago, the baritone soloist of the festival, led the singing in a most spirited manner, and in a moment had over 200 of the waiting passengers singing. Those who remained in the cars often called from the windows for old favorites. Others of the artists furnished special numbers, the West Sisters' String Quartet of Omaha playing, by request, Dvorak's Humoresque and the Beethoven Minuet; Jeanette Meyer of Lincoln sang Mrs. Bond's "Perfect Day" to the improvised accompaniment of the strings, and Mr. Pease sang requested solos. The sun was just sinking and the soft light and balmy air, adding to the isolation of the people present, created a remarkable atmosphere of comradeship. During the singing a hat was passed and a goodly sum collected for the Red Cross. The little community was still singing when the arrival of the Kansas City train put an end to the concert.

Thus did the festival of Peru bear fruit. HAZEL GERTRUDE KINSELLA.

## BEHYMER AGAIN OFFERS OPERA

### Los Angeles Manager Now Engaging Artists for La Scala Company

LOS ANGELES, June 23.—Manager L. E. Behymer is still enlarging his schedule of the musical attractions he will present here next season. In addition to the artists named below, he plans to bring to life La Scala Opera Company, which he successfully managed last season. Performances will be given in November and in February. His assistant, Mr. Berry, is in the East at present to engage artists for this company.

Mr. Behymer's list for next season is again headed by Ignace Paderewski, who will come the latter part of October, followed by Margarete Matzenauer, the Cherniawsky Trio and Jeanne Jomelli. In November the list includes Leo Ornstein, Alma Gluck and May Peterson. December offers one artist, Eugen Ysaye. January has Maud Powell, Werrenrath, de Gogorza, Godowsky and the Trio de Lutèce; February, the Minneapolis Symphony Orchestra, Yvette Guilbert, Zimbalist and Theo Karle.

So far the arrangements for March and April are light, showing Cecil Fanning and Frieda Hempel for March and Julia Culp and Mischa Elman for the following month.

Mr. Behymer states that the following artists may be added to the list: Frances Alda, Harold Bauer, Helen Stanley and Jacques Thibaud, Yolanda Méro, Tilly Koenen and Charles W. Clark.

W. F. G.

Turner's Falls (Mass.) School Pupils Give Patriotic Concert

TURNER'S FALLS, MASS., June 20.—A patriotic celebration was given recently

under the auspices of the Sons of Veterans and the direction of Carl Borgwald, supervisor of music in the public schools. The high school chorus and children of the lower grades sang special numbers. T. H. P.

## Frank La Forge



## SUMMER COURSES IN COACHING and PIANO

Four years with Leschetizky  
Five years with Mme. Sembrich  
Four years with Mme. Alda

Metropolitan Opera House Studios  
1425 Broadway, NEW YORK



Mme.  
**BUCKHOUT**  
THE SINGER OF  
DEDICATED SONGS  
265 CENTRAL PARK W.  
New York

Muriel  
Symonds  
Soprano

Now Booking for  
Next Season

255 W. 84th St., N.Y.C.



## MYRTLE MOSES

MEZZO-SOPRANO

THRILLS HER AUDIENCES

Macon (Ga.) Telegraph says

Those who were fortunate enough to hear Miss Moses' recital will remember for a long time the exquisite mezzo voice, God given, to an artist who has appreciated it enough to work with the gift until it has attained perfection.

Season 1917-18. Write S. G. Alschuler, 64 W. Randolph St., Chicago



## Americans Sing Puccini's "Girl" With Beecham Troupe In London

Jeanne Brola, Walter Hyde and Robert Parker the Leading Principals in Revival of "Golden West" at Drury Lane—Latter Singer Makes Tremendous Success as "Boris"—Concerts Inaugurated in the Parks—Americans Welcomed at Al Fresco Programs for Men in Khaki at the Overseas Club

Bureau of Musical America,  
12 Nottingham Place,  
London W. 1, June 4, 1917.

WHAT would in more peaceful times have been "the season" is here, the Whitsun recess is over and, though no Royal Italian Opera is with us and Covent Garden is still full of furniture, we have two English opera companies flourishing. But for the commandeering of the Government they would have been at Drury Lane and Covent Garden, for it was in the latter house that the Carl Rosa Company hoped to appear. However, so successful has been its season at the Garrick Theater that it has moved, without a break in the performances, to the Shaftesbury, where we hope it may be located *sine die*.

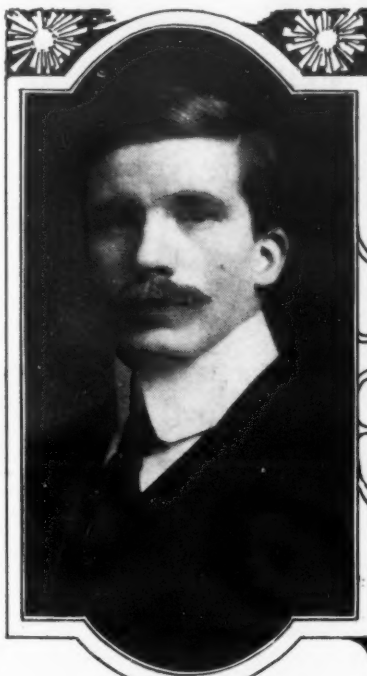
Of the more recent performances which call for notice is "Trovatore," for which Edith Evans returned to the company for *Leonora* and achieved her wonted success by her fluent and dramatic singing, and Ida Carton made a fine *Azucena*. Then we had an excellent and most interesting *Rigoletto* in Hedben Foster, with Beatrice Miranda as *Gilda* (she scored heavily in her singing of "Caro nome"). Edward Davies as the wicked *Duke* brought down the house with "La Donna e mobile." This week "Tannhäuser" will be given, with S. E. Hedmond, the American tenor, in the title rôle, one in which he is famous.

At Drury Lane the Beecham Opera Company opened with "Otello," drawing a "fashionable" house, where the absence of the swallow-tail did not bar the wearing of tiaras and much other jewelry. At last we had "The Girl of the Golden West," a fine melodramatic story, to which Puccini has made his music subservient. The two leading parts were splendidly played and sung by Jeanne Brola as *Minnie*, Robert Parker as *Jack Rance*, the Sheriff, and Walter Hyde as *Dick Johnson*, all Americans, of whom their country may be proud and who have won their operatic spurs on this side. Robert Parker was also heard in the title rôle in "Boris Godounoff," a part for which he is well suited physically and vocally and in which he made an enormous success, for he gave a most vivid picture of the usurping potentate. Lena Maitland sang the somewhat thankless part of *Marina* with the greatest dramatic effect, especially in her stormy love scene with Gregori, played by Webster Millar—and to their other charms these two added that of the clearest enunciation.

### "Louise" Offered

Frederick Ranalow was good—as he always is—in a smaller part, but the previous evening he added the part of the *Father* in "Louise" to his laurels, and his remarkable dramatic talents and perfect enunciation added greatly to the public's enjoyment of the opera. Both in "Otello" and Puccini's opera the orchestra somewhat overwhelmed the sing-

ers, through no fault of the latter. Dora Garland gave a violin recital at which she was assisted by Harold Craxton and highly artistic performances were given of César Franck's Sonata in A and the Brahms Sonata in D Minor for violin and piano. Miss Garland is



On the left: Sterling Mackinlay, Head of Mackinlay Operatic Society, London. On the right: Hilda Mulligan, Australian Dramatic Soprano, as "Madama Butterfly"



a refined and graceful player of marked gifts.

The Russian Exhibition at the Grafton Galleries has closed, but its memories will long remain, not only for its exhibition of the industries of a great country, but for a remarkable series of magnificent concerts given there by the splendid Russian and Polish artists now in our midst. One of the best of last week was given by Mme. Levinskaya and Messrs. Defauv and Doeard, who played the Arensky Trio in D Minor, Medtner's Violin Sonata in B Minor and other items with great charm.

### Handel Score for Museum

The British Museum has just perfected its collection of the score of Handel's "Acis and Galatea." The museum had a portion of the musical manuscript of it and now, on the death of William Weatherhead of Berwick, a solicitor and coroner, as well as a noted cello player, the institution has been able to acquire the missing portion of the score.

Jessie Bristol, a young English pianist, made a very successful first appearance in Eolian Hall last week and proved herself to be the possessor of great technical ability and resource and real musical instincts. Her choice of pieces ranged from the Beethoven Sonata in A Flat, Glazounoff's Variations to Scarlatti, Chopin and Debussy, and in all she displayed the highest gifts.

Concerts by bands and concert parties are now in full swing in the parks in and about London and by arrangement with the County Council there will be music on Sunday evenings at Battersea Park, Waterlow Park, Victoria Park, Clapham Common, Finsbury Park, Brockwell Park, Bostall Heath, Horniman Gardens, Springfield Park and Golders Hill, and in many of them concerts on other evenings. Each performance is well attended and much appreciated.

Lady Cromartie's matinee in aid of the Prisoners of War Fund was a great success under the personal patronage of Queen Alexandra. Lady Cromartie and Gwen Lally gave the latter's delightful Modern Fantasy. Phyllis Lett sang charmingly and the company from the Strand Theater gave the trial scene from the "Merchant of Venice."

as well as Princess Louise of Argyll, the Duchess of Teck and a host of notables.

Hilda Mulligan, an Australian dramatic soprano, who has recently made her mark here in concert work, is an Australian and the grand-niece of William Wallace, composer of "Maritana." After finishing her education at St. Vincent's Convent she came "home" by the advice of Mme. Melba, carrying a letter from her to Mme. Marchesi in Paris. However, her mother decided to take her to Italy and in Milan she became a pupil of Signors Gillignani and Casini. She is already well known in the United Kingdom, having toured as prima donna with the Moody Manners and Carl Rosa Opera companies and has some fourteen operas in English to her credit and seven in Italian. This summer she is going to the trenches with a concert party, and she has the greatest wish to visit America. She had the honor of singing "Madama Butterfly" for Puccini, who praised her work highly.

The Sterling Mackinlay Operatic Society, under the patronage of H. R. H. Princess Christian, is now one of the institutions of London, and even in war time it flourishes. Its head is Sterling Mackinlay, the singer, one of Garcia's pupils and a son of the famous American contralto, Mme. Antoinette Sterling, and even though he is now a special constable and doing other war work, he manages to keep his class together and their performances up to their usual high standard. The production of "The Grand Mogul" is being eagerly looked for. Mr. Mackinlay has been fortunate, if it is fortunate for teachers to get their deserts in gaining the confidence of concert and theater managers who send to them when they need young recruits. Indeed, at the moment one of Mr. Mackinlay's pupils is playing *Poly Eccles* in "Caste" to the *Eccles* of Albert Chevalier. Another pupil is Mary Ambrose, who carried off the honors of the "Paltman Organ" turn at the Coliseum and is still touring with it.

### Studied with Garcia

Mr. Mackinlay is a man of fine physique and personal charm. He had the best of educations, at Eton and Oxford, and at both he distinguished himself with sculls and oars. He says he always remembers the advice of Adeline Patti written in his school boy autograph book, "Learn all you can, then choose your own part." He studied singing with Garcia when that wonderful veteran was ninety-one to ninety-seven and during that time his teacher never missed a lesson except when he was ninety-five, when he took a three months' tour in Egypt. To Mr. Mackinlay's success in the concert world he has added literary laurels and was at one time a well-known journalist, but both of these careers he has abandoned for teaching. He is a man with ideas and ideals and high ambitions, an inspiring passion for light opera and many schemes for "after the war."

HELEN THIMM.

### COMPOSER LEAVES \$6,574

#### Anthony Reiff's Daughters Inherit Most of His Estate

Anthony Reiff, ex-president of the Musical Protective Union, one of the two founders of the New York Philharmonic Society and a conductor and composer of light operas, left a net estate of \$6,574.10 when he died of heart disease Oct. 6 last. This fact was revealed in the Surrogates' Court on June 20 through the filing of papers with Surrogate Fowler asking the court to exempt the estate from taxation under the inheritance tax laws of this State.

As the request made by his two daughters, as executrices, bears the stamp of approval of the State Comptroller's office, the court, it is expected, will grant the application within the near future. The gross estate left by Mr. Reiff, who was one of the leading musicians here for many years, according to the papers filed, amounted to \$8,868.63.

Mr. Reiff, who lived with his daughters, was seventy-nine years old at the time of his death. At eighteen he conducted the orchestra for Louise Pyne, the noted English singer, and at twenty for Parepa Rosa and Clara Louise Kellogg. He was a member of the orchestra that accompanied Jenny Lind at her first appearance in Castle Garden. He had written three light operas and was at work on another when death overtook him.

At a concert given recently in Newark, N. J., for the benefit of the German Hospital, the following participated: Florence M. Robrecht, soprano; Lillian Jeffries Petri, pianist; Paul Petri, tenor; Carl Giese, pianist, and Mrs. Anna M. Hettrick, reader.

The John Church Company  
Cincinnati New York London  
Announces

## THE LAST HOUR

By A. Walter Kramer, Op. 34, No. 6.  
In an Edition for High Voice (Soprano or Tenor)  
[Just Published]

¶ This is the second season that this song has been appearing on the programs of many of America's most successful contraltos and baritones.

¶ The composer has orchestrated the accompaniment, so that Orchestral Score and Parts may now be rented of the publishers for all voices.

¶ The HIGH VOICE EDITION has just been issued in response to the insistent demand of our best sopranos and tenors for THE LAST HOUR.

THE JOHN CHURCH COMPANY  
39 West 32nd Street, New York City

### Royal Family at Concert

The Tuesday's Al Fresco concerts in the beautiful lounge of the Royal Overseas Club are most successful and, besides the men in khaki, they have the support of many prominent people from the Dominions, for the club is the pleasantest meeting place for the Overseas officers and their British friends. The concerts are real café chantants. Now all Americans are more than welcome. Last Tuesday Princess Mary attended,



# FELLOW ARTISTS!

Americans and foreigners who have benefitted by the  
conditions in America during the last two years  
while the rest of the world was suffering

## DO YOUR BIT!

Help those who have been less fortunate!

## JOIN THE RED CROSS MUSICIANS' UNIT

IGNACE PADEREWSKI

*Honorary Chairman*

JOHN McCORMACK

*Treasurer*

RICHARD ALDRICH

*Secretary*

One dollar makes you an annual member; Five dollars a contributing member;  
Twenty-five dollars a life member.

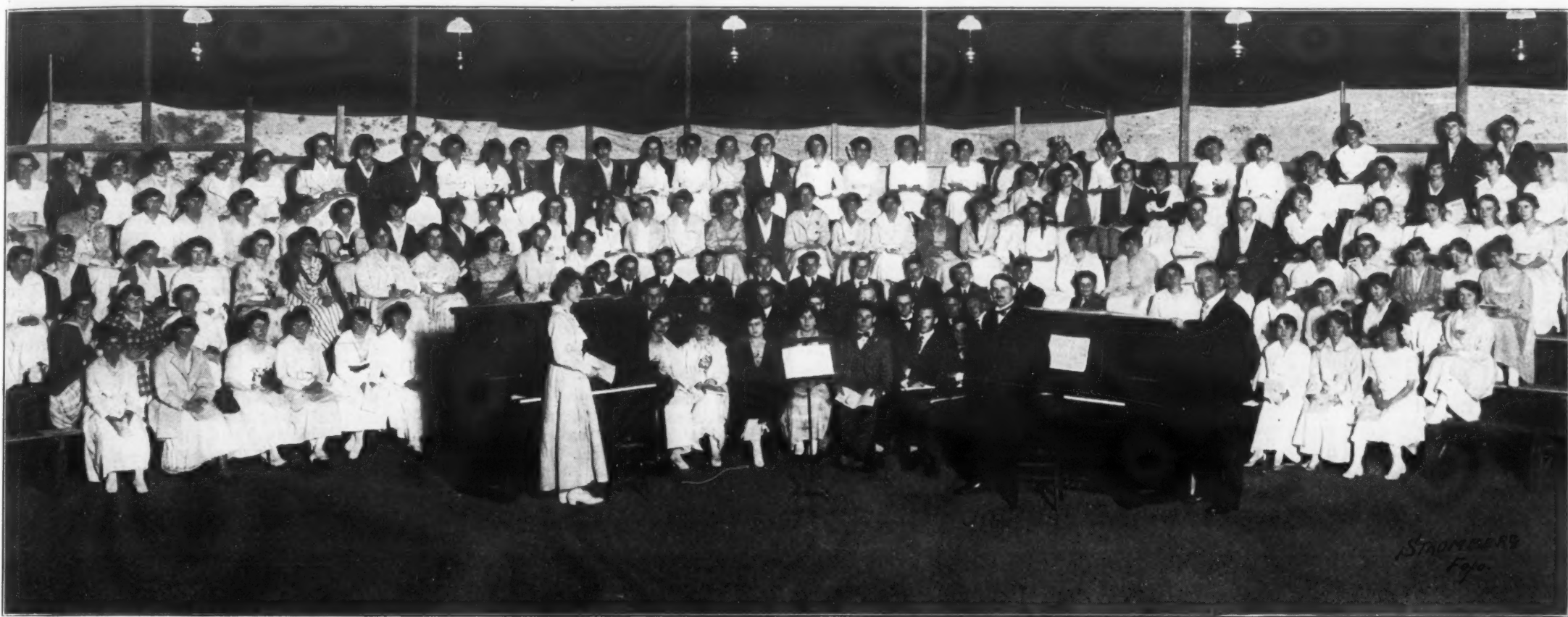
Send your contributions to John McCormack, Treasurer,  
Musicians' Unit, American Red Cross, Noroton, Conn.

ERNEST SCHELLING,

*Chairman of "Musicians' Unit"  
of Membership and Special  
Fund Committee.*



## San Diego School Chorus Gives Oratorio in Stadium



Chorus of the San Diego High School That Gave the Oratorio, "Christoforus," by Rheinberger, on June 8, in the Stadium. Nell Cave, Accompanist, is Standing at the Piano on the Left. The Men in the Foreground are C. W. Bowers, Head of the Music Department, and W. F. Reyer, Director of the Concert.

SAN DIEGO, CAL., June 12.—The Musical Society of the San Diego High School presented the Grand Chorus in the oratorio "Christoforus," by Rheinberger, last Friday night. The concert

was held in the great stadium and special seating arrangements were constructed for the occasion. A large audience gathered for this concert and pronounced it one of the best ever given by

the school. The concert was under the direction of W. F. Reyer of the music department. The soloists, all of whom are students in the school, were Elsie Bradshaw, soprano; Luida Allen, mezzo-

soprano; Elna Torstensen, soprano; Lee Lykin, baritone, and Joseph Bruscki, tenor. C. W. Bowers, head of the music department, and Nell Cave were the accompanists. E. M. R.

### RECRUITING IS NOT IN GEORGE BARRÈRE'S LINE

Getting Players for Monteux's Civic Orchestra Disturbs Flautist's Peace of Mind

Preparation for the recent opening of Civic Orchestra concerts changed—for the time being—the appearance and demeanor of George Barrère, the noted French flute virtuoso. Pallid of countenance, with a beard of ebon hue, glittering spectacles from behind which peered merry, sparkling, nearsighted eyes, an inseparable little black instrument case tucked under his arm—such was the picturesque personality of Barrère when he first stepped into our midst twelve years ago. Those who saw Barrère hurrying along New York's thoroughfares lately missed part of the equipment. A harassed look supplanted the ever ready smile, and the little black case which enshrines the "magic flute" was replaced by a big, burdensome portfolio of papers.

Brought to a standstill by a "Halt! Who goes there?" from one of his col-

leagues, Barrère faced about with a characteristic "O! la, la," and an exceedingly sorry-for-himself expression. "To be with my good friend, Monteux, I let him induce me to play in the Civic Orchestra, which he is to conduct this summer. That is nice; I shall like it. Then he also asks me to do him the favor and recruit his orchestra. He is my *cher ami*, and I wish to help him, so I say yes. But O, *Mon Dieu!* I did not know what I was promising. Since it became known that I am doing this, my telephone has rung day and night. I cannot sleep, I cannot eat, I cannot think. Ring, ring, ring, until I am almost mad. And the letters! See, here; there must be a thousand in this portfolio, and it is only part; they must weigh fifty pounds. Recruit an orchestra! Never again, unless perhaps some day—my own!"

A recent musical service of an inspiring order at the Church of the Covenant in Washington, D. C., was offered by Fred East, baritone; Hermann Rakemann, violinist; Richard Lorleberg, cellist; Claude Robeson, organist, and W. S. Blanchard, precentor.

### Rejected as Warrior, Baritone Enrolls Himself as a Farmer



Donald Thayer, Boston Baritone, Discharging His War Duty on His Farm at Hingham, Mass.

BOSTON, June 30.—After offering his services to his country and being rejected, Donald Thayer, a young baritone, has temporarily dropped his musical studies and gone into farming. "I will help feed the boys at the front if I can't go myself," he said. He is hard at work at Hingham, Mass., and hopes that his example may provide a suggestion to other young singers.

### Charlotte Lund in Charge of Concerts for the Soldiers at Peekskill

PEEKSKILL, N. Y., June 19.—Mme. Charlotte Lund, the soprano, who is spending the summer at Peekskill, has been appointed by the Peekskill Women's Club to have full charge of concerts every Saturday night for the soldiers in and about Peekskill, which is a great military center now. She is also active in raising funds for the Red Cross. Last Saturday night Mme. Lund sang. Emiliano Renaud played piano solos, and Aimée Longevin was heard in patriotic songs.

Mme. Rothwell-Wolff are now at Lyme, Conn., until the autumn. Mr. Rothwell will meet a number of his students at the town studio, 545 West 111th Street, on Tuesdays and Thursdays of each week, and Mme. Rothwell-Wolff will also meet several of her voice pupils each Thursday. A large number of students will accompany the artist-couple to Lyme.

The 598th free organ recital was given in Carnegie Music Hall, Pittsburgh, on June 10 by Charles Heinroth.

### ALBERT DOWNING

Canadian Tenor  
CONCERT-ORATORIO-RECITAL  
Soloist with Niagara Falls, N. Y., Choral Society,  
"Judas Maccabeus"; Peterborough Choral  
Society, "Messiah," Etc.  
ADDRESS - TORONTO, CANADA

### PIANIST

Personal Direction  
EVELYN HOPPER  
Acollan Hall, New York



### VERA BARSTOW

The American Violinist

Available  
All of  
Next Season

"An intelligent and musical style, comprehension of something more than the surface of music, technical facility and accuracy, and an excellent tone."—Richard Aldrich in New York Times, March 20, 1917.

Knabe Piano Used

MANAGEMENT  
Concert Direction, M. H. HANSON  
437 Fifth Ave., New York

FLORIO  
TEACHER OF SINGING

Grand Opera Tenor (formerly La Scala Milan and Leading Vocal instructor of Berlin). A REAL "MASTER" who can interpret and a thorough musician. Specialist of the "VOCE POSTATA" (Golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure, sweet quality of tone, full, rich and resonant, which cannot be obtained by physical force or unsentimental teaching. Pupils coached for grand or light opera, concert and oratorio.—Studio: 177 W. 88th St., N. Y. C. Phone 7127 River

# FRANCES NASH

STEINWAY PIANO USED



## The Musical Atmosphere of European Countries

WHAT is culture, anyway?

Some declare that it is the refinement of social conditions; others that it is a certain training of the mind, while others again are inclined to consider the most subtle, luxurious surroundings synonymous with an atmosphere of exalted culture. And so one might go on almost indefinitely defining the much employed and so often misused designation "culture."

As applied to musical art, however, the significance of the appellation need not seem quite so vague. One is justified in speaking of the musical culture of a person, a people or a race whose musical training has been such that they have become conversant with the standard works of the different schools—even though their analytical knowledge of such works may have remained distinctly laic.

Now, to what extent may the people of the European countries be considered musically cultured in this respect? As has been often enough emphasized, music to the German people is no longer one of the luxuries, but has become one of the necessities of life. The average German does not attend a musical function as he would go to an ordinary entertainment. To him it has become a ritual, a religion, that he may not look forward to with the same keen expectation as to a play, a ball or any other festival, but which, notwithstanding, he attends with just as much diligence and attentiveness. And as this has been the case through generations it is only natural that the average German of to-day should have imbibed a certain demand for music with his mother's milk, so to speak. From his forefathers has been passed down a curriculum which includes music as an essential feature of everyday life at home. Assiduously this feature has been cultured. So it is not at all astonishing that the average German is more or less conversant with standard works performed in concert halls and in opera houses. But as a certain degree of

### An Inquiry Into the Prevalence of Musical Culture in Germany, France, England and Italy—Artistic Taste of the French—The Englishman's Love of Oratorio and Ballad Music

provincialism has remained a German characteristic, such musical interest has been largely centered on distinctly German works, frequently enough at the expense of works of the other countries. In conformity with certain racial traits in the German makeup, the German *lied* has continued to remain the most popular feature in the musical world—notwithstanding the conceded deterioration of *lieder* singers during the last two decades.

#### What Almost Every German Knows

It is an undeniable fact that in Germany you will to-day find most any individual of almost any walk in life—yes, even comparatively youthful individuals—familiar with the standard German *lieder*, and to a certain extent also with the symphonies of Mozart, Beethoven and Brahms, with the operas of Weber, Lortzing, Wagner, Verdi and Meyerbeer, etc., and the choral works of Bach. Even though such Germans may not have learned to perform such music either vocally or instrumentally they know it when they hear it; an inestimable advantage to an artist performing before such a public! And repeated hearings have enabled them to compare various versions of the same musical works and to differentiate between artistically distinguished and hackneyed or mediocre performances. True enough, such familiarity with the matter to be executed seems to have somewhat dulled their sense for the inherent beauty of the executed tone. "Aufassung" with them has become the paramount feature of a performance, just as "Vortrag" (Interpretation) among the singers of Germany to-day has come to dominate the *bel canto*, which is certainly not cultivated there as assiduously as it should be.

And this tendency has not been without its effect on the German public, for the semi-spoken singing so extensively heard in Germany would not have been possible

if not tacitly sanctioned by that public.

To sum up: Germany is the musical country that it is because of the familiarity of all classes of the populace with standard music; the assiduous cultivation of their taste for all such music and their inherited powers of discriminating between the accomplished and the mediocre—though not always between the plain and the beautiful. Furthermore, their training and the opportunity for such training, as found in the many opera houses and municipal symphony orchestras in every middle-sized and even smaller town gives them an incomparable opportunity to readily follow their natural inclinations.

With certain modifications the foregoing also applies to the other European countries.

#### Culture of the French

In France it is not so much an inherited sense for and a cultivation of music *per se* as a natural instinct for everything pertaining to *les beaux arts* and *les belles lettres*. Not to be denied is the markedly highly developed good taste of the French, and this good taste infallibly responds to musical art as to all art, and becomes the most reliable safeguard against all aberrations in art—the direction ever so *risqué*.

A Debussy was accepted after a short interval of probation in view of the human note in his music, and the consequent conformity with good taste. The French mind is, if anything, more responsive to musical art—as to all art—than the German. The melodies of *chansons*, of standard operas, and even of symphonies and chamber music numbers are impregnated on the mind of the average Frenchman with astonishing facility. While music may not be as assiduously cultivated in the private homes of the French people as in Germany, their mental buoyancy, linked with their responsiveness to everything that is art has made them a musical people who unquestionably disseminate an atmosphere of musical culture. Barring a few of the most rabid chauvinists, the French before the war took to certain German works with extraordinary readiness. Although even at that time no great love for the German race was manifest anywhere in France, those German works the French considered artistic were promptly accepted and cultivated by them. I could cite several very prominent French professionals who in private conversation with me frankly admitted their admiration for this or the other German composer. Of German performing artists, on the other hand, the singers proved the least acceptable to the French. In great part this unquestionably was due to the non-euphonious German language from the French point of view.

#### Opera Paramount in Italy

We now come to the musical culture of Italy.

Here musical interest is undeniably centered on opera. But that has become the property of the people—from the highest to the very lowest. When you note in Italy the familiarity of the common bootblack, the cab driver, the poorest vender of merchandise, with the standard operas, how with uncultured but natural, pleasing voices they can and do sing selections from almost every standard work, you will soon come to the conclusion that in Italy musical "atmosphere" is not a myth. If anywhere, you find this "atmosphere" in Italy. But it is the atmosphere of operatic music first and last. Yes, I even make so bold as to aver that a concert by the greatest opera singer would not nearly awaken the same interest as the singer's assistance in an opera performance. Here, as elsewhere of course, the upper and upper middle classes cultivate the more absolute form of music, as represented by symphonies, oratorios and chamber music. Nor must the beneficial influence of the Catholic Church in the cultivation and propagation of sacred music be overlooked. But on the whole, the musical life of Italy is dominated by the opera.

#### Oratorio and Ballad Liked in England

And now to our English cousins! In every Englishman a marked religious streak is inherent. But just as

marked is a predilection for the sentimental. This peculiar admixture would account for the sedulous cultivation in England of both the oratorio and the ballad.

As a rule none is so frequently and persistently misjudged as the Englishman. His often criticized superciliousness is really nothing but a mask for his inherent shyness. The Englishman is fearful of committing a blunder—there is nothing he abhors quite so much in himself as this possibility. So as a prophylactic measure he drapes himself in a mantle of reserve. This would largely account for his apparent lack of enterprise in the world of music. Herein he differs greatly from the American, who with his impulsiveness is frequently inclined to show an utter disregard for consequences.

If anything, I suppose I am to be considered a Europeanized American. And yet I cannot but believe that the musical predilection, the adaptability of the American for musical art, is rather greater than that of the Englishman. While music is cultivated in the homes of the better English classes, while musical functions are attended in England with zeal and ardor—though with a certain ceremoniousness precluding all abandonment—classical music is cultivated in English homes in rarer instances than in the other European countries.

The familiarity of the English with standard works of music is therefore not nearly as pronounced as in the case of the French, the Italians and Germans. In England, I should say, the much mooted musical atmosphere is least in evidence.

O. P. JACOB.

#### Manitowoc Mozarts Give Annual Community Concert

MANITOWOC, WIS., June 20.—An end-of-the-season musical event was the community concert given on June 18 by the members of the Mozart Club, Franklin Horstmeier, conductor. Monica Conway, Mrs. S. K. Ferguson, Frederick Braxmeier and Orville Westgor, soloists, met with much deserved applause, and the ensemble numbers measured up fully to the ideals which Mr. Horstmeier holds. Old songs formed the community "sing" part of the program, in which the club led the audience in what was by far the best demonstration of community singing held in this city.

## MARCELLA CRAFT SOLOIST

### Civic Orchestral Society

Pierre Monteux, Conductor

Wednesday Eve,  
June 27, 1917

St. Nicholas Rink

New York

Exclusive Management

M. H. HANSON

437 5th Avenue

New York

CHICKERING PIANO



## May Peterson SOPRANO

Engaged by the  
Metropolitan Opera Company  
SEASON 1917-1918

Appearing in Leading Roles From Repertoire:—

Lakmé in "Lakmé"  
Mimi in "La Bohème"  
Violetta in "La Traviata"  
Micaela in "Carmen"  
Manon in "Manon"

For Concert Dates, Season 1917-1918, Apply to  
MUSIC LEAGUE OF AMERICA  
ONE WEST THIRTY-FOURTH STREET, N. Y.

## MYLOTT

AUSTRALIAN CONTRALTO  
CONCERT-ORATORIO-RECITAL  
104 W. 75th St., New York  
Columbus 389

## MARIE TIFFANY

SOPRANO  
METROPOLITAN OPERA CO.  
ADDRESS: HOTEL ST. JAMES,  
109 W. 45th St., New York

## IRA HAMILTON

Telephone Edgewater 4510 STUDIO—514 FINE ARTS BUILDING

PIANIST  
Director of Music  
Nicholas Senn High School  
CHICAGO

## CORNISH SCHOOL OF MUSIC, EXPRESSION AND DANCING

Seattle, Washington  
Calvin B. Cady Dent Mowrey Boyd Wells

Summer Normal July 30 to Sept. 1

DALCROZE EURYTHMICS, PIANO, VIOLIN, PUBLIC SPEAKING, EXPRESSION

## ARABEL

# MERRIFIELD

## AMERICAN CONTRALTO

Season 1917-18 Booking

Address: 41 West 52nd Street, New York.

'Phone 3411 Circle.





## Minnesota Teachers Discuss Divergent Aspects of Music

"Technical Efficiency" and "Mass Participation" are High Lights of Annual Meeting at Winona—Dean Seashore Reports on Scientific Survey of Musical Talent in Public Schools—President Austin Emphasizes Need for Greater Spirit of Fraternity

WINONA, Minn., June 19.—The Minnesota Music Teachers' Association convened at Saint Teresa's College Tuesday afternoon. Had the committee sought the country over, no more attractive place of meeting could have been secured for the 1917 convention than this beautiful city of Winona, set against the verdure-clad, bluff-broken banks of the Mississippi.

The spacious and completely equipped buildings of the College of Saint Teresa, abetted by a system of registration which smoothed the way for immediate occupation, gave cause for congratulation, generously expressed in laudatory terms addressed to the Sisters of the Order of St. Francis whose home it is.

The program of the week throws the flash light upon the opposite poles of a working body, "technical efficiency" and "mass participation" in music. Between the scholarly laboratory research of Dean Seashore of the psychology department of Iowa University, made manifest in his lecture on "Sound Photography" and reports of a scientific "Survey of Musical Talent in Public Schools," and Grace Boutelle's human appeal for music as a means to citizenship, there were many stations of interest illumined with varying intensity by the beacon light held forth by one of the members of the Association in the admonition, "Let us keep together on as high a plane as possible, but keep together anyway."

The professional expert in voice, piano, violin or what not, as a thing in itself; the poet who uses his art as a means of expression of the higher emotions and finds his mission therein; the body rhythm exponent who finds his art correlative with that of the musician; the leader in community effort as a stimulus to more specific musical activity; the social economist who sees in the community movement which is sweeping the country a means to better citizenship and higher living—they were all here and participated in the discursive and clinical measures whose text might be called: "The Individual and the Mass."

J. Austin Williams, president of the Association, addressed the opening assembly, making a very sincere appeal for

"standardization and fraternity." Mr. Williams said in part:

"Our first duty is to build up a better and stronger organization. Are we doing so? I believe I can say without hesitating that we are not. Now what is the reason? Organization is being daily recognized by all professions and trades as of supreme importance.

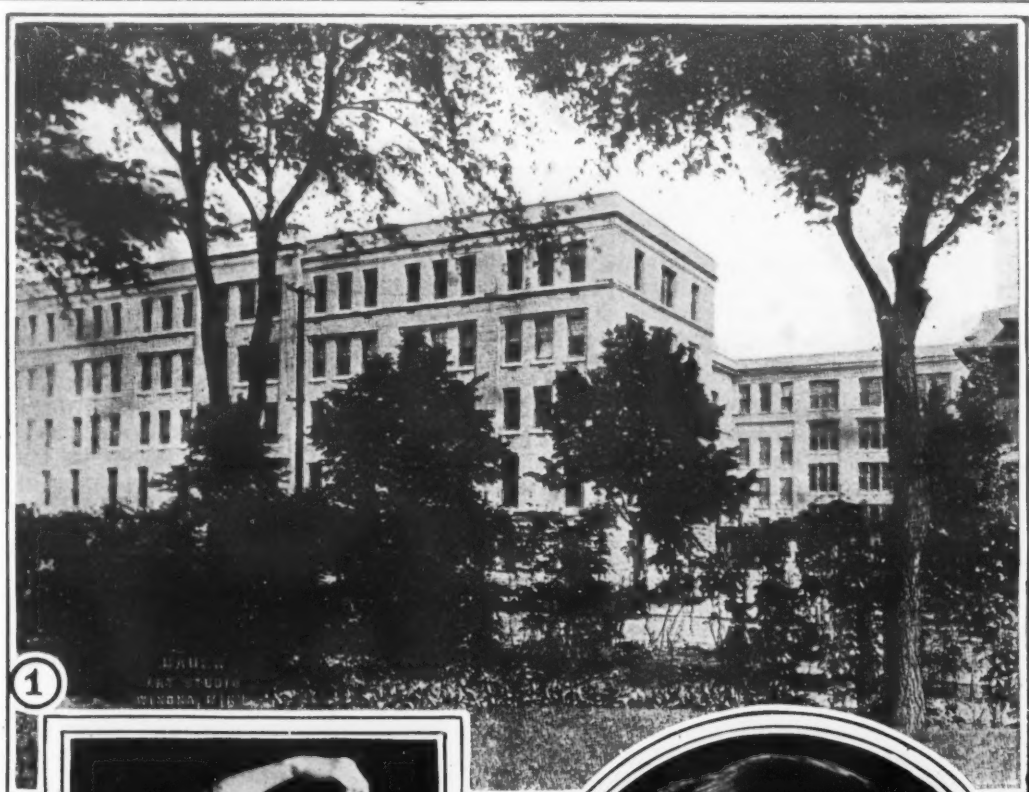
"Instead of an association of about 250 members, we should have at least 500 or 1000. If those who joined the Association each year remained in good standing, we could develop great power. If every member of the Minnesota Music Teachers' Association resolved not only to remain a loyal member himself, but would endeavor to bring one or two new members each year, we would soon have an association that could make itself felt. Teachers should never forget that they help or injure all other teachers according as they make their impression on the public. Every successful teacher is a help to the whole profession and every failure has the opposite effect.

"Besides organizing and standardizing music teaching we also need to more and more cultivate a greater spirit of fraternity."

### Music in Daily Life

Music as an integral part of life was the topic of Miss Boutelle's very suggestive, illuminating and practical talk on "Music and Citizenship." Referring lightly to the esoteric, mystic quality said to attach itself to the high priests of music, her plea was for a recognition of music as an essential in the activities of the times; for music as part and parcel of rhythmic progress, as an agent for fuller communal life. "Citizenship is neighborliness," she declared. "Cities are what we make them by our ideals. Music is a practical thing, most practical in the development of citizenship. We apply principles of music to civic life. We have passed the age of the *eau de Cologne*, refreshment aspect of music. We no longer look upon it as fulfilling its highest function as we would a drug, taken in prescribed doses because it is good for us. It is not a sedative. It is life itself."

Miss Boutelle believes in co-operation through the use of the literature of old and modern composers as conducive to the broadening of the musician's outlook. Continuing: "Solitude is impossible in



No. 1—View of Assisi Hall of the College of St. Teresa in Winona, Minn., the Headquarters of the Minnesota Music Teachers' Association Convention; No. 2—Lorna Dunn in a Spanish Dance as Given at the Convention; No. 3—George A. Colburn, Director of Municipal Music in Winona, Who Read a Paper on Community Music; No. 4—G. H. Boutelle, Who Discussed "Music and Citizenship" at the Convention

There is nothing impractical in music. Architecture and painting have fundamental principles, likewise music, with the laws of life not far remote."

The violin section, of which William MacPhail is chairman, was represented by Mrs. Minnie C. Hubbard of Mankato, whose paper on "The Violin Student's Future" embodied the suggestion that the Minnesota Music Teachers' Association offer a course in violin teaching. Encouraging music as a profession was viewed as a serious matter, in the light of many occupations open to those whose natural endowments do not point to music specialization. It was maintained that there are wonderful opportunities for the woman violinist, who is encouraged to develop individually.

### Dean Seashore's Methods

Dean Carl E. Seashore's "Survey of Musical Talent in the Public Schools" featured a general outline of tests adapted for such a survey, with the method of procedure. This was illustrated with sound-measuring apparatus. The lecture was clinical in aspect, pitch and rhythm tests being applied to those present. Teachers were urged to take the standpoint of the psychologist. "Measurements are to be interpreted in such a way as to give concrete and accurate knowledge of the actual capacity of the person examined" and "to show on specific grounds whether or not a musical education is worth while, why musical education should be of one kind or another."

The formal address of welcome to the Association was given by Secretary Gardner of the Winona Association of Commerce. Rt. Rev. P. R. Heffron ex-

tended the formal welcome in the name of the Sisters of the College of Saint Teresa, whose cordial hospitality had been exercised unceasingly since the arrival of the first visitor. A reception for all delegates, associates and citizens of Winona was followed by a program given by Mrs. A. W. Hodges, contralto; a trio consisting of Raymond Schoewe, violinist, Eloise Shryock, pianist, and J. E. Clavdetcher, cellist. An attractive feature of the evening was the aesthetic dancing of Lorna Dunn of St. Paul, a gifted child of 12 years of age.

The subject of public school music was introduced by Elsie M. Shawe, who, after calling attention to the importance of orchestras in grade and high schools as second only to the school chorus, called upon George Colburn, director of municipal music in Winona, who gave an interesting presentation, by means of concrete example, of ways "to cause the present general interest in community music to develop into permanent art manifestations."

Mr. Colburn feels that the municipal director gains by resisting the call of the teaching profession, and remaining free from all possible entangling alliances for the furtherance of plans leading from small beginnings and including the free concert, a blending of free and paid concerts, folk dancing, pageantry and operatic productions.

Mrs. Hattie Fuller of Albert Lea presented a report of the national meeting of supervisors of music in public schools held in Grand Rapids, where, it was said, the idea of class instruction on orchestral instruments prevailed.

[Continued on page 16]



Aurelia Wharry, St. Paul Soprano, Who Sang Before the Minnesota Music Teachers' Association; J. Austin Williams, President of the Association

music. It is a social art. It responds to the demands of a community because it is based on the soundest logic. It is not all temperament and evanescent beauty.



## Minnesota Teachers Discuss Divergent Aspects of Music

[Continued from page 15]

Carl Paige Wood of Northfield used the word "democratic" in the title of his very interesting discourse on "Democratic Harmony Teaching" because, as he says: "In the first place, harmony teaching should be for the greatest good of the greatest number, not for the chosen few, and secondly, the watchword, as in a democracy, should be not 'verboten' but 'opportunity.' The skill with which Mr. Wood carried his listeners through the steps of a scholarly address made of it a popular feature of the session and a valuable contribution to the records of the association.

Alice Barrows of Winona represented the piano section in an appeal for the piano—"a good one"—as an expressive instrument and decried its use by the technician of "typewriter proficiency."

Robert Fullerton, chairman of the voice section, introduced Mrs. Donna Riblette Flaaten of Duluth, whose ideas on "Mental Training for the Singer" were admirably set forth. She said, in part: "The modern public expects the singer to be a musician. The singer may be a beautiful singer but not a musician. The artist singer passes through the stage of self-conscious control of all his faculties—mental, physical, emotional and spiritual—to a state wherein he is the embodiment of the song." Mrs. Flaaten held that the work of the voice teacher is twofold; first, to preserve the voice; second, to point the way toward development of inherent and latent powers of expression in each individual. There followed the statement that the first of these, with its assumed accompaniment of knowledge of technique, a keen ear and the science of imparting knowledge, is but preliminary to the more important "understanding of life and God's creation." The idea set forth was illustrated by the speaker's pupil, Thelma Harsheim Larson of Duluth, whose appearance was the more charming for the absence of self-consciousness and the simple setting forth of the content of three songs, "Solve Amiche," "Caldara," "Graceful Butterfly," "Campra," "All the Leaves Are Calling Me," C. B. Hawley.

An attractive presentation of the Plotow opera "Martha" by the Æolian

Club of the College of Saint Teresa afforded a period of relaxation and pleasure in which the capabilities of the young singers were happily demonstrated.

One of the very interesting and popular features of the convention was an exposition of the system of Dalcroze Eurhythmics by Minnie Lawson, demonstrated by Miss Lawson and as many of the members of the association as chose to participate. Three periods given over to this made the gymnasium of the college the objective point for the cure of convention routine fag.

### Standardization Problems

The report of Donald Ferguson of the committee on standardization, read by James Lang, and supported by Gertrude Hall, third member of the committee, acknowledged some gain and pointed out some weaknesses in the line of advance. The number of candidates for the licentiate degree was pronounced encouraging and, in a measure, successful. The plan for conferring the higher degrees was said to be unsuccessful, because of the expense involved in securing competent examiners, and pronounced inoperative. A recommendation providing for "a committee to confer with the faculty of the music department of the State University with a view to establishing and effecting by a system of examinations, to be conducted jointly by committee and faculty, a general graded outline for guidance of teachers in practical music, theory, history and appreciation," was adopted.

The recital Wednesday evening by George Klass, violinist, of Minneapolis, Eloise Shryock accompanying, and Kurt Wanieck, pianist, of Chicago, was excellent as to content, logically arranged and artistic in performance.

Thursday morning was given over to a business meeting, with the election of officers of first importance and resulting as follows: President, Hamlin Hunt; first vice-president, William MacPhail; second vice-president, Ednah Hall; auditor, J. Buchanan Morton; secretary-treasurer, F. W. Mueller. For the program committee Aurelia Wharry was made chairman of the voice section; James Lang of the organ section, Alvina Boley of the piano section, Mrs. Minnie Hubbard of the violin section. There were elected to the examining board Carl Paige Wood for the organ; Sister Mercelline, piano; J. Rudolph Peterson, violin; Mrs. Donna Riblette Flaaten and Florence Lee, voice; Carl Youngdahl and Caroline V. Smith, public school music.

The concert Thursday afternoon in the Masonic Temple was a demonstration of the excellent artistic material to be found in the State organization. Aurelia Wharry, soprano, with Mrs. Bessie Parnell Weston at the piano, and three organists presented program. Miss Wharry exhibited skilful control of a highly trained voice, clear and resonant in delivery, and an understanding application to the rendition of beautiful songs. An easy, gracious manner added appreciably to the attractive qualities of the singer. Mrs. Weston's song, "Proposal," was sung in response to the applause attesting the pleasure of the audience. The organists to appear were Horace G. Seaton of Winona, Carl Paige Wood of Northfield and J. Buchanan Morton of Duluth.

### Winona Song Given

A "Community Sing," led by George Colburn, followed this program. The Winona Municipal Band and members of the M. M. T. A. formed the center of a gathering on a prominent corner of the business district of the city and began singing patriotic and national songs. The company gathered numerical strength as the program progressed. "America," "Old Black Joe," "Dixie," "The Star-Spangled Banner," etc., were heartily voiced. Mr. Colburn's song, "Winona," caught the fancy through its embodiment of the tradition of the city named for an Indian maid. A musical setting of significant tonal and rhythmic themes wrought into a catchy, rollicking air within easy vocal range adds to its "popular" qualities as a Winona community song.

### Welcome Christine Miller

The climax of the convention program was reached in the recital by Christine Miller, admired and beloved in increasing measure with repeated appearances before a Minnesota audience. A full meas-

ure of all that was hers to give in the exercise of her art called forth the grateful plaudits of her hearers.

The opening group of English and Scotch melodies included "Charlie Is My Darling," sung and repeated with contagious abandon and heartiness. The "Jeanne d'Arc" aria, "Adieu, Forêts," by Tchaikowsky, was followed by the "Marseillaise" as an encore most enthusiastically received. Not less hearty and sincere was the appreciation of the group of German songs, including Schumann's "Waldesgespräch," the "Vergebliches Ständchen" of Brahms, Hoellander's "Die Ablösung" and Wolf's "Elfenlied." Three songs by Eugene C. Murdock of St. Paul, dedicated to Miss Miller, brought the composer before the audience as accompanist as well. Other American composers whose songs were successfully used are James H. Rogers, whose "Wind and Lyre" was written for and dedicated to Miss Miller; Malcolm McMillan represented by "A Valentine," likewise written for and dedicated to Miss Miller, and Frank Bibb, drawn upon for "A Rondel of Spring." Except for the Murdock songs, Miss Miller was accompanied by Mrs. F. E. Church, whose

sensitively responsive and sustaining work was an element in the successful presentation of the program. An Edison tone test preceded the singing of "The Star-Spangled Banner," by soloist and audience. F. L. C. B.

In Jersey City, N. J., Mendelssohn's oratorio, "Athalie," was given on June 3 by the choir of the First Congregational Church to close the season of special Sunday programs. W. Eugene Hicks directed the large chorus choir. The soprano solos were sung by Jane Hanks of Montclair, a former soprano of the church; the other soloists were Margaret C. Hoffman and Mrs. Frederick W. Drecktrade. Emma H. Clarke was at the organ and the spoken part of the composition was given by Florence Car-rick.

Sascha Votichenko, tympanon soloist, will give a series of ten concerts in New York this fall, beginning in September, in association with other artists. After the bi-monthly concerts Mr. Votichenko will visit California. He is under the management of Dimitri Stephen, as before.



**JACUES  
AMADO**  
*The Coming  
Tenor*



**GEORGIA KOBER**  
*American Pianist*

President  
SHERWOOD MUSIC SCHOOL  
CHICAGO

**CONCERTS  
RECITALS**

300 FINE ARTS BUILDING,  
CHICAGO



**CONSTANCE  
PURDY**  
*CONTRALTO*

"Building up an audience is a slow process in Boston, but when a singer has something distinct and real to offer, as Miss Purdy has, it is a comparatively sure one."—Boston Transcript.

For dates please address  
MABEL HAMMOND  
ELLSWORTH, MAINE

**D U D L E Y**  
**SUMMER COURSE**  
**June 1st to August 1st**  
**Teachers and Students**  
**TEACHER BUCK**  
**of SINGING**

Address:  
Elsie T. Cowen, 50 W. 67th St., New York  
Col. 8462

**Maestro Fernando**

**TANARA**

will be IN NEW YORK  
two days each week  
THIS SUMMER and  
will teach at his studio

256 West 74th St.  
New York City



## ECHOES OF MUSIC ABROAD

Paris Opéra Revives Lyric Tragedy Gabriel Fauré Wrote for Béziers Arena — English Critics Dismayed by Suggestion That Government Tax Them as Well as Other Concert-Goers — Battistini to Have Different Répertoire When He Returns to Paris Opéra in November — Sir Frederic Cowen Pleads with His Fellow-Composers to Establish a Purely English School of Music — Organists in the British Armies Make Brave Showing at the Front — Dan Godfrey as a Champion of the Home-Grown Composer — Gervase Elwes Joins One of Lena Ashwell's Concert Parties

THE Paris Opéra recently added to its repertoire what was practically a novelty to the French capital in producing Gabriel Fauré's lyric tragedy "Prometheus." This spectacular work was first given at the open-air theater at Béziers in 1900 and was introduced to the Paris public when the ill-fated Théâtre des Champs-Élysées was opened. Since that time it had not been heard. Camille Chevillard directed the Opéra's revival of it.

The uninterrupted opera schedules in Paris speak significantly of the frame of mind of the French public. The Opéra, the Opéra Comique and the Trianon-Lyrique, all three, are drawing good audiences. A new *Marguerite* for the Opéra's "Faust" has been Victoria Fer, one of the outstanding members of the company Oscar Hammerstein had at his London Opera House. At the Opéra Comique Henri Rabaud's long-delayed "Marouf," with the admirable Jean Périer and Felix Vieille, both known here, and Mlle. Davelli in its principal rôles, has been winning more and more friends. Mary Garden and Charles Fontaine have been appearing in "Carmen," Edmond Clément has returned to his début rôle in "Mireille," while "Tosca" has been given with Marthe Chenal, Leon Beyle and Jean Périer in the three important parts.

Then at the Trianon-Lyrique Marie Delna has been happy in the opportunity to sing *Orpheus* again in addition to the name part of Godard's "La Vivandière," in which she had appeared times without number in the past long before this timely revival of the work was made.

WHILE the British Government has been discussing certain tinkering with the Entertainment Tax as it stands, an addition has been suggested that has aroused the special ire of the professional reviewers.

It is proposed that critics should be taxed in the same way as the general public. This naturally offers to some cynics an opportunity for suggesting that as critics neither seek nor find pleasure in their professional work but, on the contrary, find it a severe tax upon their patience, no additional burden in the form of a pleasure tax should be imposed upon them. Others more acutely observant might contend that critics take a special malicious pleasure in discharging their duties, which should make them the more subject to a special tax.

The most cogent point to be considered, in the opinion of London *Musical News*, is this: Critics write criticisms to earn their daily bread. To do this they have to attend the concerts they profess to criticize. This brings them in an income that is duly taxed privately. To make them or their employers, or even the concert promoters, pay another tax for them to be permitted to earn their living is to impose a super-tax far exceeding in severity, though not, of course, in amount, that imposed on unearned increment.

If the critic says he cannot afford to pay this extra tax he doesn't do his work, doesn't earn his income, doesn't pay private income tax, and so if he persisted in his refusal he would become a burden on the rates. Would the Government, the nation, and the war, it is asked, benefit by this policy?

WHEN the great Mattia Battistini returns to Paris in November next for a second guest engagement at the National Opéra, he will repeat but one of the four rôles he sang there a few weeks ago when he made his Paris début. The Italian baritone's repertoire operas

then consisted of "Hamlet," "Fedora," "Maria di Rohan" and "Thais," but Director Jacques Rouché has decided to give him still wider opportunities to display his versatility by retaining only "Hamlet" of his first list and presenting him in the name parts of "Don Giovanni" and "Rigoletto," as *Iago* in "Otello" and



A Trio of Musical Favorites in Paris

Lucienne Bréval (shown in upper circle) has been delighting war-time audiences at the Opéra Comique. Mattia Battistini, the famous Italian baritone, has been heard both at the Grand Opéra in Paris and at the opera in Monte Carlo. Mireille Berthon (shown in the panel on the right) was a recent débutante at the Grand Opéra, singing *Thais*.

as the much-married English king in Saint-Saëns's "Henri VIII."

SIR FREDERIC COWEN has now taken up the cudgels in behalf of the agitation for more purely native music in England. For the past year the feeling has been growing stronger among the more thoughtful English music-lovers that their composers have quite overshot the mark in taking their cues so blindly from the trend of musical developments on the Continent, and have utterly failed to establish and assert any pronounced national individuality. No time should be lost, they argue, in shaking off all foreign influences.

"Why should we not have in the future an art of our own that is no longer merely imitative but that bears the genuine trade-mark, 'Made in England'?" asks Sir Frederic. "We might, for this, have to go back to simpler forms (there is no harm in that), we might have to place greater reliance on melody instead of cultivating a reluctance for anything approaching a continuous theme of eight measures (there is no harm in that, either), and we might also have to give up some of those discordant sounds which often make the wrong notes in the orchestra seem just as right as the right ones."

Sir Frederic does not maintain that this can be done to-day or to-morrow, but the time is now ripe, he thinks, for the trial to be made.

"It is too late, perhaps, for some of us to do this, but if our younger composers, with their undoubted talents and abilities, would have the courage to break away from present influences, and act as pioneers of a new and thoroughly English school, they would certainly not lose any of the esteem in which we already hold them, and would in all circumstances earn the gratitude of posterity."

ORGANISTS have been making a brave showing in the British armies at the front. A Lieutenant Gaywood, who was organist and choirmaster of Christ Church, Old Kent Road, before the war, and has been attached to a Trench Mortar Battery, was recently awarded the Military Cross for a deed



of exceptional gallantry. He established his two guns within a hundred yards of the enemy and bombarded an enemy post, thereby enabling the infantry to capture the post. Then Aircraftman Eastop, who is a Fellow of the Royal College of Organists, has been promoted to Leading Aircraftman Mechanic.

The names of two other promising organists have appeared in the lists of killed in recent casualty reports. One of them, Henry R. Constable, had not only filled several important church positions, but had also distinguished himself as an organ recitalist.

FIRST of Italy's opera houses to be requisitioned by the Government for military purposes is the Teatro Regio in Turin. It is the fourth theater in Turin to be requisitioned and will be used as a barracks for the new students at the Military Academy.

CONSISTENT in his policy of encouraging home industry in making up his programs, Dan Godfrey has produced eighteen novelties by British composers and brought forward thirty-five other native works heard before in his town during his past season with the Bournemouth Municipal Orchestra. The season opened the middle of October and closed on the 10th of May, and in the course of that time thirty-one symphony concerts and a supplementary series of twenty-eight Monday "Pops" were given.

As the total number of works used in making up the programs amounted to 286, the proportion allotted to the British composers was a much more generous one than is usually the case in England—the home-grown composer there is only a little better off than the American creative "prophet" is in his country.

The now generally accepted English attitude toward German composers was

in evidence in the program scheme. The standard Germans figured largely in the lists, while the living Germans were almost completely ignored, the only exceptions being Max Bruch and Xaver Scharwenka, who is, strictly speaking, a Pole.

THAT the Berlin *Lokal-Anzeiger's* offer of a prize for the best new "Kaiser-song" submitted by a German composer is likely to produce any better results than the competition inaugurated by the Young Turks a few years ago for a Turkish National Anthem, is considered extremely doubtful by the London *Observer*.

Like "The Star-Spangled Banner," "God Save the King!" and "The Watch on the Rhine," so-called national hymns are written for other ends, and become national by accident—one can hardly say by reason of intrinsic merit. The chief exception seems to be the late Russian National Anthem, which was the result of a competition.

SOME of the most prominent of England's concert artists have been with Lena Ashwell's parties lately, helping to divert the minds of the Tommies on the French and Flemish fronts from the nerve-racking horrors of war. Gervase Elwes, who made a brief visit to this country one season to sing in the Elgar oratorios produced by the New York Oratorio Society, spent part of June with one of these parties, which also included Dilys Jones among its members. Carrie Tubb, the dramatic soprano, is another singer "out with a party," which in this case consists only of women.

These concert parties, which the indefatigable Miss Ashwell has operated according to a remarkably well organized system ever since the early days of the war, visit hospitals and convalescent camps every afternoon and Y. M. C. A. huts and other camp centers every evening.

AMONG many valuable gifts to the recent Albert Hall Bazaar in London in aid of blinded soldiers was a Stradivarius violin upon which the donor placed a value of \$10,000. This reminded the *Daily Chronicle* of the Strad that Lord Newland gave to the sale at Christie's on behalf of the Red Cross two years ago. The bidding started at \$5,000, and the instrument was eventually knocked down to Lady Wernher for \$12,500, but at her request it was put up for sale again. At the second time of asking Mr. Brandt, who originally led off with the bid of \$5,000, added it to his big collection of Stradivari's handiwork for \$7,000, so that the Red Cross funds benefited to the tune of \$19,500.

Until the "Booth Strad" was sold at Puttick's, in 1911, the record price at any British auction was \$4,875, paid in 1909 for the "Avery Strad." The Booth instrument took the record up to \$7,500, at which it stood when Lady Wernher topped it by another \$5,000 in 1915. Kubelik, however, is credited with having given \$50,000 for the "Haddock Strad," privately sold in 1910, which found its way to England from Brussels in the year of Waterloo, and had only been played in public twice in the intervening ninety-five years.

THE first magazine ever published to be dedicated solely to music is believed to have been one called *Musica Critica*, which came into existence in Germany in 1722, notes London *Musical News*. The first musical periodical in America was Andrew Law's *Musical Magazine*, founded in 1792.

J. L. H.

Owing to the war, plans for the opera and festival season at San Diego, Cal., have been postponed indefinitely.

KAUFMANN

Vocal Studios (The Lehmann Method)  
Minna Kaufmann, Soprano  
Address: 601-602 Carnegie Hall, N. Y.  
Personal Representative:  
Emma L. Trapper, 105 W. 40th St., N. Y.

# LEOPOLD GODOWSKY WORLD FAMED PIANIST

SEASON 1917-18

KNABE PIANO USED

Haensel & Jones :: Aeolian Hall, New York



## LARAMIE, WYO., HAS ITS FIRST FESTIVAL

Performance of "Cavalleria" Is City's Initial Hearing of Grand Opera

LARAMIE, WYO., June 19.—The first music festival at Laramie was held on Friday and Saturday, June 8 and 9, at the Empress Theater. It was given under the auspices of the Associated Students of the University of Wyoming, enlisted the services of the Choral Union, the children of the City and University Training Schools and the University Orchestra and was under the direction of Albert Lukken.

Two cantatas and an opera were given in splendid style. Herbert Wareing's children's cantata, "The Rose and the Laurel," was presented by the children of the City and University Training Schools, assisted by Beatrice Dana, soprano; Bessie Fox-Davis, contralto; Evelyn Johnson, pianist; Grace Peabody, assistant conductor. Albert Lukken was the conductor.

Following this, Coleridge-Taylor's "A Tale of Old Japan" was given by the Choral Union, assisted by Rose McGrew Schoenberg, soprano; Bessie Fox-Davis, contralto; Carl E. Craven, tenor; George E. Parisoe, baritone, and Margaret Mullison, pianist. "The Star-Spangled Banner" was sung by the combined choruses and soloists after the cantata.

On Saturday evening "Cavalleria Rusticana" was ushered in as Laramie's first grand opera. Rose McGrew-Schoenberg was Santuzza, Mrs. A. C. Boyle Jr., was Lucia, Albert Lukken was the Alfio, Carl E. Craven sang Turridu, and Lena Brooks was the Lola. The conductor was Roger C. Frisbie; Rose L. Ruegnitz was the pianist; Margaret Mullison was organist; Grace Peabody acted as prompter and Helen Mayer was concertmaster. The dramatic action was under the direction of Mrs. Mabelle A. Land De Kay.

The performances were well attended and listened to with great enthusiasm. All those that participated in the festival lent every effort toward making it an artistic success and toward arousing an interest in music in the community.

## New Chapter in the Leginska-Whithorne Divorce Proceedings

Roy Emerson Whithorne, the American composer, who is being sued for divorce by Ethel Leginska, the pianist, has filed his answer to his wife's action, denying misconduct, and in turn makes a counter claim for divorce naming Oliver Denton as co-respondent. In her original suit Mme. Leginska named Martha Hedman, the actress, as co-respondent. She subsequently brought an action against Miss Hedman asking damages for alienation of affections. Miss Hedman then instituted a suit for libel against the pianist. The next step in the complex litigation was a habeas corpus proceeding brought in Cleveland, Ohio, by Mme. Leginska to obtain custody of their eight-year-old son, Cedric, who has been living at the home of Mr. Whithorne's parents. This application was denied.

## Loretta del Valle Sings at Junior Naval Reserve Benefit

Loretta del Valle, the American prima donna, was one of the factors of the benefit given on Thursday evening, June 21, at the private Riding Ring of Frank Gould on West Fifty-seventh Street, New York, for the United States Junior Naval Reserve. Miss del Valle, with a chorus of more than two hundred white-clad cadets, sang "The Star-Spangled Banner" in thrilling fashion. Becomingly gowned in white, with a large silk American flag in her right hand, the artist with the chorus of over two hundred cadets in full uniform aroused intense enthusiasm in the huge audience. She was greeted with tremendous rounds of applause and forced to sing many encores. About \$15,000 was realized at the benefit.

## Mme. Langenhan and Evelyn Starr in Brooklyn Red Cross Benefit

Christine Langenhan, Bohemian soprano, is doing her share for the Red Cross campaign in every possible way. Her latest appearance was at the benefit concert of the Y. M. C. A. in Brooklyn.

Mme. Langenhan offered an Aria from "Cavalleria Rusticana" and a group of French and English songs. Evelyn Starr, Canadian violinist, also donated her services. Both Miss Starr and Mme. Langenhan won unqualified success. The Band of the Twenty-third Regiment played numbers.

## AMERICAN SINGERS RETURN FROM GERMANY

### Food Conditions There Reported by Robert Henry Perkins and George Walker

Among the late arrivals in an American port from Europe were included two American singers, who almost up to the last had been active in war-stricken Germany. They are the operatic bass-baritone, Robert Henry Perkins of the Stuttgart Court Opera and George Walker, the basso-profundo, formerly of the Deutsches Operntheater of Charlottenburg-Berlin.

Mr. Perkins, who was the first to leave Germany, still seemed forcibly impressed with what seemed to him the strong backing which the German Government was receiving from the German people. He stated, however, that other conditions were not quite so favorable to the Fatherland, and mentioned the scarcity of the food rations, which has been dwelt upon in our previous issues.

Mr. Walker, on the other hand, brought news more optimistic from the German viewpoint. For Mr. Walker, who had only left Berlin on May 11, declared that shortly before his departure the weekly food rations had been markedly augmented; that is, the previously allotted weekly ration of 50 grams of butter was increased to 150 grams; the 250

grams of meat to three pounds of meat a week, two eggs more every week, etc. This surprising increase of the food rations allotted to the public Mr. Walker attributed to several factors: Firstly, to the sudden rather plentiful importation of live-stock from Denmark in exchange for the coal which Denmark needs so badly and which it cannot obtain from England, but which Germany is in a position to supply; secondly, to the remarkably early summer this year which, contrary to all precedent, set in about the first of May and which, if it continues, is expected to bring a harvest in late June or early July instead of in late August, and, thirdly—and possibly mainly—to the hitherto manifested economy of the country's food supply, which has made it possible for the authorities to distribute food rations to the public rather more profusely than before.

Mr. Walker also reported that a number of Americans—especially of the musical profession—had decided not to avail themselves of the opportunity to leave the country and would remain in Germany. Several Americans in the German capital are receiving monetary loans from magnanimous German friends until such a time, before or after the end of the war, when they will be able to refund such loans.

O. P. JACOB.

## WHAT IS TRUE VIBRATO?

### Arthur Hartmann Discusses This Much-Abused Factor in Tone Quality

"One must never lose sight of the fact that the violin is constructed on scientific principles of vibration and is, therefore, about as perfect a little temple of acoustics as can be invented," says Arthur Hartmann, the eminent violinist, in discussing the subtleties of violin tone in a recent issue of *The Violinist*.

"Recognize that the vibrato is a potent factor in adding to a tone quality (though the vibrato itself does not make quality)," he says. "We now find it, alas, necessary to speak with some bitterness of the abuse of an art-nuance which ought in its truest sense to be only a dynamic, an emotional and inner expression and not an artificial and loathsome mannerism. True vibrato is felt but can scarcely be seen, for the finger adheres firmly to the true pitch and the vibrating is merely the agent of the inner intensity of feeling."

### Hurry Makes United States an Unrhythmic Nation, Hartford Man Contends

That our habit of hurrying makes us an unrhythmic nation is the declaration of Julius Hartl of Hartford, Conn., in a recent issue of *School Music*. He says: "The essence of rhythm is composure. Hurry is its negation. The details of our modern existence tend always to hurry—always away from composure. Notoriously is this true in America, and especially in urban America. For this reason, among others, music-addicted Americans are among the most unrhythmic, perhaps the most unrhythmic, folk on earth. 'Americanitis' may well stand as a pathological designation, musically speaking, of this national weakness."

### On Teaching Notation

"The prime requisite of a good notation is that each thing should have its own sign and that no sign should have more than one meaning," says Daniel Batchelor in a recent issue of the *Musical Observer*. "It is here that the staff notation—as a teaching instrument—is weak, for the same sign may have different meanings, which can only be determined by the aid of other arbitrary signs. We are at present considering the special needs of the little child. This is the best time for him to learn the es-

entials of music, but we should secure his intelligent interest. To do this we must use symbols that are simple, constant in their meaning and as attractive as possible. Some of the playthings of childhood may be used for musical symbols and this has been done to a considerable extent in what is called kindergarten music."



## HAROLD FLAMMER

formerly with G. Schirmer, Inc.

takes pleasure in announcing that he has established his own business, the purpose of which is to publish music of a high order in as excellent a manner as possible.

### COMPOSERS

We are now compiling a select catalog: Songs, choruses, piano, organ and violin solos, and a few miscellaneous numbers.

Manuscripts sent for publication will receive most careful consideration. Decisions will be made promptly and all accepted material published within three months from date of acceptance.

Many prominent composers have already made arrangements with us to publish their works, a detailed announcement of which will shortly follow.

### ARTISTS

We will appreciate your sending any hints as to your immediate or special requirements for the coming season; also a card with your latest address in order that we may send announcements, complimentary copies, etc.

### DEALERS

Your cooperation will be sought for and we shall do everything possible to assist in making it easier for you to do business with us.

Mr. Flammer plans to give the smallest details his personal attention, and will be in his office every morning from 9 to 11.

Suggestions gladly received

Harold Flammer, Inc., Music Publishers  
56 West 45th Street, New York  
Phone, Murray Hill 3742

# ORRIN BASTEDO

Available for  
Concerts and Recitals  
Season 1917-18



## PAUL REIMERS TENOR

"MASTER OF  
LIEDER, CHANSON  
AND FOLK SONG"

New York Evening Post.



For Concert Dates, Season 1917-1918, Apply to  
MUSIC LEAGUE OF AMERICA  
ONE WEST THIRTY-FOURTH STREET,  
NEW YORK CITY

# SYBIL VANE

Her singing of Scotch, Irish, Welsh and English  
Folk-songs has brought her international renown

Management: Winton & Livingston, Inc., Aeolian Hall, New York  
KNABE PIANOFORTE



## BOSTON COMPOSER SHOWS PATRIOTISM

Mabel W. Daniels Rallies Artists  
For Concert of Her Own Works  
in War Cause

Bureau of Musical America,  
120 Boylston Street,  
Boston, June 23, 1917.

The American musician is surely doing his duty in the situation that confronts us. Conductors, especially choral conductors, are using their organized bands for speeding up the get-together spirit. Soloists of renown, singers and players, are by their unselfish acts refuting the charge that musicians are lacking in public spirit. Even the composer has his opportunity—and seizes it. He writes community songs, he composes orchestral pieces that voice the nobler patriotism, and if in addition to his creative talent he has executive ability—the power to gather together individuals and make them do what he alone is not capable of doing—he gives a concert of his approved compositions and devotes the proceeds to a public fund.

This is just what took place in Brookline last week at the home of Mrs. Benjamin Franklin Pitman, Chairman of the Committee on State Food Campaign. It was the difficult task of Mabel W. Daniels, the well-known composer, to collect at the fag-end of the season a score or more of choristers, soloists, and violinists for the performance of notable excerpts from her works. Mrs. Charlotte William S. Hills, Mrs. Mabel Norton Foote, Loyal Phillips Shawe, Mr. G. Roberts Lunger, Mrs. Lora May Lamport, Mrs. Dyer, the Brookline Impromptu Club, and the Misses Kelsey, Pray, Bigelow, and Piper all did their bit. Even so the weather, which had been showing a most niggardly, unpatriotic spirit through the twelve lucky days of June, contributed its share to make this thirteenth day a success! There was a large audience too.

Those who have been following Miss Daniels' career for the last six years were especially interested in the third number on the program, "The Desolate City," a poem for baritone and orchestra that was performed under the composer's direction at San Francisco during the Exposition. The singer on the more recent occasion, Loyal Phillips Shawe, gave a warmly sympathetic reading of the song and incidentally displayed a finely controlled voice of beauty as well as power. The song is intense, dramatic, melodious, unquestionably the biggest thing Miss Daniels has written. Of the shorter songs the most effective were "Villa of Dreams," which was awarded a prize in 1911 by the National Federation of Musical Clubs; "The Fields of Ballyclare," with text by Denis McCarthy; and "Beyond," a lyric with fine poetic restraint. But Miss Daniels often gets her best results with ensembles for women's voices, writing gratefully, effectively. Her "Song of the Persian Captive," which opened the program, is tuneful, harmonious, "atmospheric." The closing number of the program, a Cycle called "In Springtime," voices in eloquent tones the composer's favorite

## Musical Artists Make Merry at Tollefsen Fête



Photo by Karl Nelson

Scene at the annual lawn-fête given by the Tollefsen Trio for their artistic colleagues. Front Row—Eduard Potjes, Belgian pianist, Mrs. Potjes, Mrs. Arthur Campbell Weston, A. W. Lillenthal, Mrs. Lillenthal, Augusta Schnabel-Tollefsen, pianist; Leo Schulz, 'cellist; Mrs. Sigmund Herzog, Mrs. Max Weinstein, Mrs. Gustav Saenger, Gregory Hartmann, Mrs. Arthur Hartmann, Mrs. Edmund Severn. Standing—Sigmund Herzog, pianist; Arthur Campbell Weston, Max Weinstein, Gustav Saenger, composer and editor; S. Lifschey, viola; Edwin Bry, Carl H. Tollefsen, Henry Tollefsen, Sr., Edmund Severn, composer, and Arthur Hartmann, violinist and composer

AFTER the busiest season of their careers, during which their engagements brought them into every state east of the Mississippi, the members of Tollefsen Trio have returned home for a short period of rest and preparation for their tour in August, which will take them through Ohio, Illinois, Indiana and Iowa.

As has been their custom for several years, the Tollefsens recently gave a lawn-party and reception at their attractive home, to which a number of well known artists were invited. A game of "Clock Golf" was played on the lawn, in which all of the guests participated. Edmund Severn, the composer, who had never handled a golf club before, won the first prize, doing the twelve holes in twenty-four. The picture above was

taken while the game was in progress, and the look of triumph on the face of Leo Schulz was due to the fact that he had just finished the rounds in twenty-five and felt somewhat invincible.

An impromptu musicale followed the supper, in which all had to "do their bit," not necessarily numbers from their regular repertory. Max Pilzer, the violinist, played excellent ragtime on the piano and offered to sing, but was gently persuaded not to. Leo Schulz gave his excellent representation of "Liszt at the Piano" and his idea of a "Chinese Serenade." The piano withstood the onslaught nobly and is convalescing rapidly. Besides these he gave some 'cello solo numbers. Adelaide Fischer sang a group of songs with her usual charm. Eduard Potjes, the Belgian composer-pianist, played several of his own compositions, to the delight of all present.

The Tollefsens played some of the shorter numbers from their repertory, such as the Spanish Dances of Arbos and the Serenade of Saint-Saëns, and with the assistance of Samuel Lifschey, first viola of the New York Symphony, played Arthur Foote's Quartet, Op. 23. Among the guests invited were:

Mr. and Mrs. Willem Willeke, Mr. and Mrs. A. W. Lillenthal, Mr. and Mrs. Max Weinstein, Mr. and Mrs. Edmund Severn, Charlotte Lund, Mr. and Mrs. Max Pilzer, Rubin Goldmark, Eugenio Pirani, Mr. and Mrs. Edwin Franko Goldman, Mr. and Mrs. Martin Blumenthal, Willem Durieux, Mr. Edwin Bry, Helen Bry, Elsie Baker, Meta Schumann, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Arthur Campbell Weston, Mr. and Mrs. Sigmund Herzog, Samuel Lifschey, Mr. and Mrs. Arthur Hartmann, Mr. and Mrs. Eduard Potjes, Mr. and Mrs. Herman Sandby, Mr. and Mrs. Edwin Markham, Mr. and Mrs. Eugene V. Brewster, Ole Windingstad, Alexander Russell, Mr. and Mrs. Leo Schulz and Adelaide Fischer.

theme. Of course the ecstatic little song "Daybreak" was sung during the afternoon—it did not have to be programmed, for the impresario well knew that she would have to present it at some time or other in response to demand. And when the demand came, Mr. Shawe sang it and sang it beautifully.

Miss Daniels accompanied throughout, except when she took up the baton to direct the Impromptu Club, yielding her bench to Mrs. Burrage.

The very attentive audience was duly impressed by the fourfold talent, but only a few knew that this gifted composer was also the author of a book that contains an interesting autobiographical account of her student years in Germany. It is called "An American Girl in Munich—Impressions of a Music Student." Having first attracted public attention through her work with the Radcliffe Glee Club during her student days at Radcliffe College, it is but natural that Miss Daniels should now be President of the Radcliffe Musical Association.

tion. She directs the music at Simmons College too.

The old town of Dedham is near enough to metropolitan Boston for its inhabitants to take advantage of the many opportunities for hearing excellent music in the greater city. But once in a while, say twice a year, Dedham has a musical event of its own. This year its Spring celebration took the form of a concert for two pianofortes at Memorial Hall. Howard Goding, accompanist for the Cecilia Society, and Marion Grey Leach, his associate in two-pianoforte work, had the assistance of the soprano soloist of King's Chapel, Ernestine Cobern Beyer. The announcement that Miss Leach and Mr. Goding would play was sufficiently attractive to bring some of the most distinguished citizens of Boston to the village on the Charles. Singer as well as pianists achieved distinct success.

Another of the Spring recitals that escaped notice because it was not classed as a "major event" was the concert of Yiddish Folk Songs by that excellent Russian artist now in America, Pinchus Yasinowsky. The singer has a voice of unusual sweetness and a sensitive understanding of each of his songs. In several cases the accompaniments were his own arrangements, revealing a good harmonic sense and sound musical knowledge. It is to be hoped that when Mr. Yasinowsky revisits New England he will be welcomed by the larger audiences he so richly deserves.

Bostonians whose attention is not entirely riveted on potatoes and corn have been seeing fascinating announcements of the great musico-dramatic spectacle to be given at the Harvard Stadium from June 28 until July 9. The success of "Caliban" at its New York and St. Louis performances will probably be

surpassed on this occasion. The proceeds are to be devoted to Red Cross and the Reserve Officers' Training Corps.

HENRY L. GIDEON.

### Shuberts to Produce Light Operas Next Season

The Shuberts announce that they will put into rehearsal next August six new light operas. The Shuberts were influenced in their decision by the fact that there were many operatic singers in America who were without engagements. The war forced the singers to come to America, where they sought engagements, but found that the supply was greater than the demand. The Shuberts decided to utilize a number of these disengaged singers in forthcoming productions of "The Star Gazer," the latest work of Franz Lehar; "Lieutenant Gus" and "When Two Love," both by Edmund Eysler; "The Cave Lady," by Roland Oliver; "Love's Light," by Hamilton Sims, and a road company of "My Lady's Glove," the operetta by Oscar Straus now current at the Lyric Theater.

## GINA CIAPARELLI-VIAFORA

Leading Soprano  
Formerly of the  
Metropolitan Opera  
Company



Maestro  
POLACCO'S  
Endorsement:  
"A Really Great Singer  
and a Great Teacher."

Gorgio Polacco



Singer  
AND  
Teacher  
of Singing



M. Campanini's  
Endorsement:

"Distinguished  
Teacher and a  
great artist"

Chapman Campanini

VOCAL STUDIO  
21 West 16th  
By Appointment Only

HARDMAN PIANO USED

"OPEN THROAT"  
and "DIAPHRAGM"  
taught by  
AUGUSTA  
SCHACHT  
VOICE  
Summer Classes, Fergus Falls, Minnesota

GUY LEE  
MAIER AND PATTISON

Two-Pianoforte  
Recitals

"Remarkable Unity"  
"Perfect ensemble playing"

MANAGEMENT:  
WINTON & LIVINGSTON, Inc.  
Aeolian Hall New York



## MUSICAL AMERICA'S OPEN FORUM

*Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.*

### Hageman on Education of Opera Singers To the Editor of MUSICAL AMERICA:

My silence in regard to a controversy with me started by the editor of an Italian music journal of New York has not been caused by indifference toward the subject, for I have had no leisure in which to answer his article in his April issue.

Our editorial friend seems to be under the impression that I intended to say that singers must be musicians to be good singers. It certainly will make a good singer a better singer if he happens to have had a musical education before taking up vocal instruction, or if he studies the art of music along with it.

What I meant to convey in my first interview in MUSICAL AMERICA was merely a fact, or rather what I believe to be a fact, that most opera singers are musically uneducated, and not that they must be musically educated to become singers and even world-famous singers. What I wanted to say was, and still is: That most opera singers are not musically educated and that the performances of opera would doubtless be improved if all the singers who appeared were educated musicians.

I admit that what the gentleman says in defense of the singing artists is true, the three essentials of a singer are: voice, artistic intuition and emotional insight. But I do not agree with him that musical education could in any way distort or impair the artistic intuition. On the contrary, I believe that it could only be heightened by a clearer, deeper musical insight. Our ideas of what musician-ship means are evidently different. To him it seems to mean an impediment to singers, a sort of straightjacket to the liberty of the artist, who feels the one-two-three of the measure holding him strictly in the path of rhythm. To me it is the foundation on which the whole glorious structure of singing artistry is built, and without which the edifice may for some time stand in false security, but is bound, sooner or later, to break down under the strain.

It is true that singers lose their voices at some time or other, and no amount of musical knowledge can help them to preserve them. But what then? That is the question. A singer with no musical knowledge is, when his voice leaves him, a "has-been," and if he is lucky enough to have made a fortune, and has not speculated too much on the stock market he may retire to his home and think about the beautiful past.

But what of those that have not been so fortunate? They sink lower and lower, first small parts, then the chorus or maybe a job behind the scenes.

But the musically educated ones? As our friend says very justly, these are the singers who create conventions and schools, who become professors, teachers, founders of conservatories, theorists, cranks and critics and sometimes editors of musical reviews. But they continue to give not only pleasure, but help and knowledge to thousands of pupils until they go to write their voices, or what is left of them, with more celestial, or as the case may be, more subterranean choruses.

Before ending this letter I want to thank my editorial opponent for admit-

ting in his second article that he was somewhat hasty in saying that singers must not be musicians, as he did in his first article, but that a fair knowledge of music is essential for their artistic perfection. One thing more before I stop. He mingles a certain amount of politics with his otherwise very fair and well written articles that takes the neutrality out of our friendly polemic. He talks of "German drives" and "placid Dutch soul" and Teutonic this and the other. May I for his enlightenment give the shortest biography that was ever written?

Father, Dutch; mother, Russian; education, French; sentiments, American.

Yours for a musical *entente cordiale*.

RICHARD HAGEMAN.

Glencoe, Ill., June 20, 1917.

### Harry Barnhart Begins Work in Officers' Training Camp at Syracuse

To the Editor of MUSICAL AMERICA:

It may interest you and your readers to know that next Thursday evening in the camp at Syracuse, N. Y., where there are now ten thousand soldiers, under commanding officer Colonel Kennon, I am going to hold and begin a great "sing," and it is the intention to continue it right through the summer every week.

The Colonel has given me full charge of their military bands and every assistance and co-operation. I shall have fully ten thousand soldiers singing with a band of fifty pieces to play, and fifteen hundred of the Syracuse Community Chorus as civilians to lead off and give the inspiration.

I wish to express to you and the splendid office force that edits and publishes each week MUSICAL AMERICA, my appreciation of the fine work you are doing. I feel that you are striving to enthuse your readers with the true ideal which will move and stir us as a nation upward and onward in the spirit of beauty and the service that can come to us through music.

From many parts of the country I hear of the various activities musically that have been inspired by the ideals and intelligence of MUSICAL AMERICA. That it may prosper and live long in our midst is my sincere wish.

HARRY BARNHART.

Rochester, N. Y., June 23, 1917.

### Studying American Composers

To the Editor of MUSICAL AMERICA:

Our Music Club wishes to study this year, *living* American composers. We have eight meetings during the year, about three of which we wish to devote to new American operas, the other five to piano and vocal solos, duets, etc. Will you please publish a list of compositions which will cover this ground in the manner that will give us the most representative work in such a limited space. Thank you in advance for any help you may be able to furnish.

MRS. ROY D. MARSH.

626 Sewanee Street,  
Harriman, Tenn., June 8, 1917.

[Operas: Horatio Parker, "Mona" and "Fairylund"; Victor Herbert, "Natoma" and "Madeleine"; Walter Damrosch, "Cyrano"; Frederick S. Converse, "The Pipe of Desire" and "The Sacrifice"; Arthur Nevin, "Poia".

Piano Compositions: The works of Henry Holden Huss, Homer N. Bartlett, Charles Fonteyn Manney, Arthur Hartmann, Mrs. H. H. A. Beach, Arne Oldberg, Noble Kreider, F. Morris Class, Louis Victor Saar, Charles T. Griffes, Constantin Sternberg, Pietro Floridia, George Chadwick, Arthur Foote, Adolph M. Foerster, Carl Engel and others.

Songs: The leading American music publishing houses will be glad to furnish you with a selection of their new vocal publications by American composers,

from which you may choose what you desire to devote your meetings to. It is impossible to give either a list of songs or of song composers here, as it would be too long and at the same time too incomplete.—Editor, MUSICAL AMERICA.]

### Appreciation from California

To the Editor of MUSICAL AMERICA:

Permit me to thank you for the article concerning the work of the Oakland public schools, which appeared in a recent issue. As on many previous occasions, you have been most generous with your space, and your friendly attitude regarding our work.

I have been greatly impressed with the many fine articles in your paper, particularly your kindly attitude toward the public schools and the possibilities of greater development which at present are lying dormant in most cities.

Thank you again.

With best wishes for the continued success of MUSICAL AMERICA,

Yours truly,

GLENN H. WOODS,

Director of Music, Board of Education.  
Oakland, Cal., June 13, 1917.

### American Works on Sunday Programs Because They Fitted There Best

To the Editor of MUSICAL AMERICA:

The letter of "A Lover of Cosmopolitan program" from Cincinnati, appearing in your issue of June 9, has just been called to my attention. This correspondent makes a statement that most of the American works performed by the Cincinnati Symphony Orchestra, during the past six years, were given at the Sunday popular concerts, and not at the regular subscription series. This he considers unfairness on the part of Dr. Kunwald to American music. The charge is hardly a serious one, since during the past season Dr. Kunwald performed several American works, among them John Alden Carpenter's Suite "In a Perambulator," at the regular series, and would probably have done others had he considered that they fitted into the symphonic scheme.

It is idle to contend that because a work is placed on a Sunday popular concert, the conductor thinks less of it; there is hardly a symphonic conductor in America, or anywhere in fact, who would put Grieg's Suite "Sigurd" on any but a Sunday program. The same applies to works like Lalo's Overture "Le Roi d'Ys," Brahms's Academic Festival Overture, Chabrier's "España," and many similar works.

After all, a Sunday concert given by a symphonic orchestra is not a "summer-night" concert; in New York, for example, Mr. Damrosch gives his important concerts in pairs, on Friday afternoon and Sunday afternoon, repeating the Friday program on Sunday. The New York Philharmonic programs on Sunday are perhaps a shade lighter in character than the Thursday evenings, but we have gotten to a point where we listen on Sunday afternoons to the César Franck Symphony, Debussy's "L'après midi," Strauss's "Death and Transfiguration," and other works which, a decade ago, were only presented at the more august Thursday evening concerts.

Having examined the Sunday concert records of the Cincinnati Orchestra during the past season, I am convinced that Dr. Kunwald has presented finely constructed programs to his Sunday audiences, and that such American works as he included on those programs were placed there, not in a spirit of relegating them to second place, but rather because they fitted there best.

As regards Dr. Kunwald not having performed a single British work since he is in Cincinnati, I have nothing to say, as I have not the complete record before me. There are other conductors, however, French, Italian, Russian, etc.,

whose performances of the works of Sir Charles V. Stanford, Sir Edward Elgar, Cyril Scott, Arthur Hinton, Frederick Delius and some of the other leading men in English music, are all too few.

Very truly yours,

W. A.

New York, June 23, 1917.

### Subscribed Through Her Interest in Lucy Gates

To the Editor of MUSICAL AMERICA:

I first subscribed for your paper through my friendship for Miss Lucy Gates when she returned from Europe and was my guest in Springfield, Mass. We watched her progress and success with pride and interest. Few, even, of her friends know how well she deserves the fine things you have so often printed in your columns about her.

Let me express my sincere admiration for your paper.

(Mrs.) PAULINE Y. WILBER.

East Orange, N. J., June 23, 1917.

### YALE ALUMNUS WANTS MUSIC OF COLLEGE SONG CHANGED

Ex-President Taft Says "Battle Hymn of the Republic" Should Be National Anthem—Award Jepson Prize

NEW HAVEN, CONN., June 22.—A Yale alumnus started to read a speech at the Alumni luncheon on Tuesday, arguing in favor of changing the music of "Bright College Years," which happens to be sung to the air of "The Watch on Rhein." President Hadley intervened, suggesting that other speakers must be given a chance to talk so they could keep appointments.

Ex-President Taft, a strong advocate for adopting a national anthem, next on the list, began by remarking that: "One change in anthems that we should make, and it may accord with the fight we are going to make, is to make 'The Battle Hymn of the Republic' our national anthem."

The prize from a fund of more than fifteen hundred dollars raised in memory of Benjamin Jepson, Yale, Hon. M. A. 1912, and in grateful recognition of his fifty years of service as teacher of music in the public schools of this city, is to be awarded annually to that student of the Theory of Music in the Yale School of Music who during the first year's work shall, in the opinion of the faculty of the school, have shown the most promise. The recipient must be a student who has taken at least three years' work in the public schools of New Haven. The prize, given this year for the first time, is awarded to Honora M. Maher of this city.

A. T.

### REPEAT OPEN AIR OPERA

St. Louis Committee to Present Second Series in Municipal Theater

ST. LOUIS, Mo., June 23.—The St. Louis Grand Opera Committee has practically decided upon another series of opera performances in the open-air Municipal Theater in Forest Park. It will in all probability take place the last week in July and will be in the form of a "double bill." "I Pagliacci" will be given with a complete cast of principals and a ballet with some prominent dancer will make up the other end of the program. The performance of "Aida" demonstrated the feasibility of outdoor opera in this immense place, and with so many free seats it will be a source of constant pleasure to those great throngs that cannot afford to spend their money for such entertainments. In addition to the 1200 free seats in the theater, the sides are open and many thousands viewed the performances from there. No announcement of cast or other details is now available. Maestro Guerrieri is still in the city and no doubt will have charge of the production again. A large chorus has been recruited for the work.

The week has been full of graduations from the various schools and conservatories.

H. W. C.

# HUNTER WELSH PIANIST

WOLFSOHN MUSICAL BUREAU, NEW YORK

# NICOLA THOMAS VIOLINIST

Now Booking Season 1917

Address: 80 WEST 94th STREET, NEW YORK



### LOUISE LE BARON PROMOTING MUSICAL GROWTH OF NEBRASKA



Photo © by Strauss-Peyton, Kansas City.  
Louise Le Baron, Gifted Mezzo-Contralto

Locating in Lincoln, Neb., in January, 1915, Louise Le Baron has established herself firmly in that city and won warm approval as singer and teacher in that section of the country. The studios for voice culture which she opened with Walter Wheatley, tenor, have been a great success and during the season just past the enrollment has been representative of the entire State of Nebraska, as well as of the adjoining States.

Miss Le Baron was a member of the original "Bostonians" in 1904, singing *Alan-a-Dale* in "Robin Hood" and *Dolores* in Victor Herbert's "The Serenade." Then she was with Fritz Scheff as prima donna contralto for two years. A year of study in New York with the late Vianesi followed. In the spring of 1907 Miss Le Baron went with the Castle Square Theater Company in Boston, singing grand opera rôles, as well as some of the higher class light operas. The years directly following Miss Le Baron was heard in opera at the Royal Alexandra Theater in Toronto, two spring seasons at the Boston Opera House, with the De Koven Opera Com-

pany at the Knickerbocker Theater, New York, as *Alan-a-Dale* in the all-star grand opera cast revival of "Robin Hood" and in 1914 in the summer season at Ravinia Park. In the fall of that year she toured with Mr. Wheatley in the West and then opened the studios in Lincoln. Her rôles include *Carmen*, *Mignon*, *Amneris*, *Azucena*, which she has sung almost five hundred times; *Ortrud*, *Santuzza* in "Cavalleria," *Delilah* in "Samson and Delilah"; also the principal contralto rôles in "The Tales of Hoffmann," "Rigoletto" and "Madama Butterfly."

Last week Miss Le Baron visited New York on her way to Plymouth, Mass., where she will spend her vacation.

### TACOMA CLUB ELECTS

St. Cecelia Chooses Leaders for Coming Year's Work

TACOMA, WASH., June 20.—At a meeting of the active members of the St. Cecelia Club, marking the end of the 1916-17 season, Mrs. B. B. Broomell, president, gave a review of the work of the past year, which has been one of the most successful both artistically and financially in the history of the club. Officers elected for the coming year are Mrs. B. B. Broomell, president; Mrs. T. W. Little, vice-president; Mrs. Maurice Langhorne, second vice-president; Mrs. Allan B. Crain, recording secretary; Mrs. Grace Markham Carr, corresponding secretary; Mrs. O. C. Whitney, treasurer; Mrs. Louis D. Eichorn, librarian; Mrs. F. D. Dean, Mrs. J. T. Powers, Mrs. McClellan Barto and Mrs. Katherine Davis, members of the board.

Fine choruses, attractive solo numbers and music by the orchestra were combined in a concert presented at Swiss Hall, on June 17, by the Tacoma Saengerbund, the Singing Society La Belle and Edelweiss, the Swiss singing society.

Mrs. Cecilia Childs Mayer gave an artistic piano recital on June 7 in the St. John's English Lutheran Church. Mrs. Mayer presented a varied and beautiful program of classic compositions and in her playing showed fine technique and musical understanding. She was assisted on the program by John W. Jones, basso. A. W. R.

Carolyn Beebe Gives Final Musicale for Red Cross at Greenwich

GREENWICH, CONN., June 23.—Carolyn Beebe, the pianist, and the New York Chamber Music Society gave the fourth and last of the weekly series of morning musicales at the home of Mrs. Robert A. C. Smith here on June 22. More than \$125 was realized for the Greenwich Chapter of the Red Cross.

Martha Atwood-Baker Re-engaged for Montpelier Festival

BOSTON, June 15.—As the result of her stirring performances at the Spring Music Festival held recently in Montpelier, Va., Martha Atwood-Baker, the young soprano of this city, was immediately re-engaged for the Montpelier Festival next season.

### May Peterson Covered 20,000 Miles in Eight Months' Tour



May Peterson, the New Metropolitan Opera Soprano, as a Liberty Bond Saleswoman

MAY PETERSON'S second concert season in her own country has just drawn to a close, her final appearances being at the Buffalo Festival and at Smith College in joint recital with Percy Grainger.

During her eight months' season Miss Peterson has appeared in fifty-six concerts, recitals and orchestral engagements throughout the country, her engagements taking her from New York and the New England States through the South to Oklahoma and Texas and through the Middle West to Wisconsin. In all, she travelled over 20,000 miles.

Miss Peterson had the rare distinction of singing many orchestral engagements, appearing among others with the Chicago Orchestra, the People's Symphony of New York, the Philadelphia Orchestra, the Cincinnati Orchestra, the Detroit Symphony Orchestra and the Kansas City Symphony Orchestra.

A favorite among colleges is another title which Miss Peterson won by singing her way into the hearts of her many college audiences. That these evidently appreciate the fine quality of Miss Peterson's art is abundantly evidenced by the

fact that during the season just ended Miss Peterson gave recitals at Wells College, Aurora, N. Y.; Yale University, New Haven, Conn.; Cornell University, Ithaca, N. Y.; Iowa State College, Ames, Iowa; Lawrence Conservatory, Appleton, Wis.; University of Oklahoma, Norman, Okla.; College of Industrial Arts, Denton, Texas; Smith College, Northampton, Mass.

These successes achieved by Miss Peterson in her native country are merely the fulfillment of what was predicted for her abroad, where she sang with success in opera in the principal cities of France, including the Opéra Comique in Paris, besides filling important concert engagements, including appearances with the Société Philharmonique at Paris and the symphony concerts at the Casino in Ostend, Belgium.

The reception given Miss Peterson at her first appearance at Aeolian Hall upon her return to America confirmed her European successes, and now the announcement is made of her engagement to sing leading rôles at the Metropolitan Opera next winter.

### BIRMINGHAM'S THIRD SING

Thousands Join in Following Conductor Lawrence's Bâton

BIRMINGHAM, ALA., June 19.—Nearly 10,000 men, women and children joined on Sunday afternoon, June 17, in the third Jefferson County Community "sing" held in Capitol Park.

The interest exhibited was conclusive evidence that the Sunday sings are becoming steadily more popular. It is the belief of the members of the Community Chorus and of its leader, Robert Lawrence, that the interest will grow from Sunday to Sunday.

Much applause greeted the numbers by Elizabeth Cunningham, soprano; by Rose Fabian, violinist, and the offerings of the Five Points Methodist Choir and the Arion Club. The Community Band, under the leadership of William Nappim, gave a number of pleasing offerings. Part singing by the audience of several old songs provided additional interest to a program that ranged through a lengthy list of familiar old songs.

Soloists and Chorus Earn High Praise in Easton (Pa.) Concert

EASTON, PA., June 28.—The Schubert Choir, Charles W. Davis, conductor, recently appeared in concert. The soloists were Dorothy J. Basseler, harpist; Elizabeth Morrison, soprano, and John Nichols, tenor. Mr. Nichols offered excerpts from "The Messiah" with the chorus in stirring style. The other soloists also met with great success. The work of the chorus was excellent.

# ROSS DAVID

One of the most successful voice builders and  
singing teachers in America

## MARGARET WOODROW WILSON

Her Success as a Concert Artist verifies this statement. She has just completed a tour of twenty-one concerts, winning the unanimous praise of critics and her public.

Mr. DAVID'S Summer Season begins July 10th and ends Sept. 10th at  
OSWEGATCHIE, WATERFORD, CONNECTICUT



# MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York  
THE MUSICAL AMERICA COMPANY

## PUBLISHERS

JOHN C. FREUND, President, MILTON WEIL, Treasurer  
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary,  
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:  
Suite 1453, Railway Exchange,  
Telephone Harrison 4383  
Margie A. McLeod, Manager  
Farnsworth Wright,  
Correspondent

PHILADELPHIA OFFICE:  
M. B. SWAAB, Manager  
Fuller Building, 10 So. 18th St.  
Telephone: Locust 358  
H. T. Craven  
c-o Philadelphia "Press"  
Correspondent

HAVANA, CUBA  
E. F. O'Brien, Malecon y Blanco

## EUROPEAN OFFICES

PARIS Mrs. Leonora Raines  
27 Avenue Henri Martin

ROME  
Alfredo Casella, 13 Via Basilicata, Rome, Italy  
(For complete list of correspondents see page 43)

BOSTON OFFICE:  
Wendell H. Luce, Manager  
Room 1011, 120 Boylston Street  
Telephone 570 Beach  
Henry L. Gideon  
218 Tremont St., Correspondent

CINCINNATI OFFICE:  
Mrs. Lewis Hillhouse  
of the Cincinnati "Times Star"  
1542 St. Leger Place  
SAN FRANCISCO:  
Thomas Nunan  
San Francisco "Examiner"

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill  
(Private Branch Exchange Connecting All Departments)  
Cable Address, "MUAMER"

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00  
For Canada ..... 4.00  
For all other foreign countries..... 5.00

New York, June 30, 1917

## HOW TO GET CIVIC MUSIC

The humiliating spectacle of a music-loving community pleading with its wealthy members for support of a musical enterprise obviously uninteresting to these rich persons is witnessed in a great American city. The Symphony Orchestra of Los Angeles has been in existence for some twenty years and has a splendid record of achievement. Yet this artistic organization is compelled to fight for its existence for the paltry lack of a guarantee fund, so our correspondent relates. The wealthy citizens of this City of Millionaires are willing, "some of them," to give from \$25 to \$100, but this is as far as their love of art goes, we are told.

Thousands of other American communities are in precisely the same plight as Los Angeles. Hungry for music, these cities and towns and hamlets are casting imploring glances at their wealthy citizens, considerably to the annoyance of these potential patrons of art. If the appeal is sufficiently powerful or subtle the money support or gift may be given, tastefully ribboned and engraved by the donor.

Let us hope that the "music patron" will ever be with us—bless them all, we couldn't have existed without them! But, when will we discover that music need not always limp in such fashion, reliant on the generosity of those who toss a coin in the outstretched pan! When you want water you go to the well, says the Hindoo. When an American community wants music it simply has to march to the well, be it municipal, state or federal, and lower a modest-sized bucket.

Of course, the authorities will protest at your approach—they can't be expected to understand why you need music or consider it a civic necessity, like water, and education. Be patient, explain, argue. If they still deny you your orchestra, or public music instruction, or civic theater, keep on arguing. If they still object, remove them gently. The change will work wonders.

Any organization can wage a successful campaign for civic music if it possesses tact and persistence. The tactics we suggest are infallible in their results; no political body in the world has ever withstood popular determination.

## THE RED CROSS CALL TO MUSICIANS

"What can I do to help the cause?" Musicians, as well as others among us, have reiterated this question during the last two months. A most practical answer was provided in last week's MUSICAL AMERICA by the announcement of the formation of the Musicians' Unit, American Red Cross. The Red Cross has created a chapter to be made up of musicians, with Ignace Paderewski as honorary chairman, John McCormack as treasurer, and Ernest Schelling as chairman of the membership and special fund committee.

The Musicians' Unit makes its appeal to "Americans

and foreigners who have benefited by the conditions in America during the last two years while the rest of the world was suffering." One dollar makes you an annual member, five dollars a contributing member and twenty-five dollars a life member. Contributions are to be sent to John McCormack, Treasurer Musicians' Unit, American Red Cross, Noroton, Conn.

Aside from the good this Red Cross chapter will do for others, it will be invaluable in its benefit to the musicians themselves—Americans and foreigners—through their co-operation in a project which is not for their own selfish gain but for the service of humanity. It should be noted, however, that one does not have to be a professional musician in order to join this unit. All lovers of music are qualified for membership.

As the Red Cross allows its chapters to say something as to how the moneys collected by them shall be disbursed, this Musicians' Unit will have a voice as to whether or not the sums raised by it through membership dues and contributions shall be expended in part by the society for some special musical purposes in connection with the war.

Besides the work done by the unit in the way of collecting money for the cause, the chapter will afford opportunity for active personal service by its members. Plans for the future call for the establishment of workshops where musical people may turn out material to be used in the Red Cross relief work. Other potentialities to be utilized are the institution of concerts by the unit's members throughout the country, concerts under absolutely official auspices, fostered by persons of distinction—and reliability—and carried out on an efficient basis such as will bring actual financial benefits to the Red Cross.

These things will come later. First of all, the Musicians' Unit must recruit its membership. In the language of the initial announcement: "Fellow artists, do your bit! Help those who have been less fortunate."

## CRITICISM OF POPULAR CONCERTS

With one or two exceptions the New York dailies have refrained from detailed critical comment on the opening concerts of the Civic Orchestra at the St. Nicholas Rink. The accounts have been reportorial, on the whole, and devoted considerably more space to the patriotic speeches given at these functions than to discussion of the music presented and the way it was performed.

That attitude, it appears, does not represent a desire on the part of the moving spirits in the project for kid-glove treatment. In a letter written to the New York Tribune this week Otto Kahn takes occasion to remark that "it is the hope and intent of the Civic Orchestra organization to attain a genuinely high artistic standard for these concerts. Our task will be greatly facilitated if the press will see fit to take critical notice of these concerts, because it will stimulate all concerned in the performances to greater efforts if it is felt by them that they are taken as seriously from the point of view of artistic achievement as they aspire to be, and as we hope they will deserve to be."

Well-wishers of the organization—and their number, as a result of last season's superb series, is very large—must feel gratified at Mr. Kahn's stand. His words carry additional significance as emanating from one whose ideas on the corrective value of newspaper criticism must surely be considered weighty. They prove the fallacy of a widespread belief that the person materially interested in an artistic venture resents fault-finding even when it is warranted. They show that Mr. Kahn's reputed idealism has a firm basis of truth. To be really worthy of the task it has presumably set itself the Civic Orchestra cannot afford to relax its artistic efforts. The daily papers' duty toward it is no less positive than toward the more ambitious musical enterprises of winter. In serving its best interests they will be serving those of the community. From them the Civic Orchestra should expect wholesome advice. From the musical press it assuredly may.

Why not a moratorium on musical feuds until the end of the war? It might inspire many to take up arms—if only to lift the ban from their favorite pastime.

The editor of the *Medical Record* gravely announces that futuristic composers are victims of the mental disease known as *dementia praecox*. The phantasies of these unfortunates, states this *savant*, "sometimes take musical form . . . then we have operas projected, symphonies and concertos full of weird dissonances, impossible chords and progressive fifths."

This information, Doctor, is priceless. Never more shall we jeopardize the lives of our valuable critics by allowing them to come in contact with these musical maniacs.

The next time we spy one of our ultra-modernist friends we shall hastily call for an ambulance and strait-jacket—and drive around to the office of the *Medical Record*. Maybe the Doctor could help him out with some Bellini-Mascagni serum.

## PERSONALITIES



—Photo by Press Illustrating Service

Mabel Garrison, the Soprano, with Her Husband, George Siemmon

George Siemmon, besides being Mabel Garrison's husband, acts as teacher, coach, accompanist and arranger for her. The photographer found them in their New York home as Mr. Siemmon was arranging one of Miss Garrison's songs for her. A magnifying glass reveals the identity of the song as Tchaikowsky's "Pendant le Bal." The Siemmons have heeded President Wilson's appeal and are devoting their summer to growing vegetables at their farm at Valois, N. Y.

Viafora—Gianni Viafora, whose cartoons of musical celebrities are a feature of MUSICAL AMERICA each week, served as a member of the Mayor's Committee which welcomed the Italian Commission during its visit to New York City.

McCormack—John McCormack, the tenor, received the degree of Doctor of Literature at the commencement exercises of Holy Cross College at Worcester, Mass., on June 20. Mr. McCormack is the first distinguished singer to be thus honored by a college in the United States.

Bauer—Harold Bauer has joined the Seal Harbor, Me., summer colony, of which he was a member last year. Mr. and Mrs. Bauer have a cottage and they will remain in Seal Harbor all summer. Mr. Bauer's past season included 100 appearances. Next year he will go to the Pacific Coast.

Amato—Pasquale Amato, the Metropolitan baritone, and his family recently went to Far Rockaway, N. Y., where they have taken a house on Sims Beach, fronting the ocean. Mr. Amato's first action upon arriving at the beach was to order a pianola for his son. The young man is a devotee of dance music, it is said.

Case—Anna Case, who recently blossomed forth as a composer, recently composed a patriotic march song, "Our America," which was published last week. Miss Case wrote both words and music. John Phillip Sousa will aid Miss Case in introducing the song in Brooklyn this Friday night.

Gates—Lucy Gates writes from Utah, whither she has gone to spend a summer in rest and relaxation after a strenuous season: "If you can't fight, farm. I'm doing it. Result—blister on my nose from the sun, blisters on my hands from the spade, blisters on my feet from the hob-nails—but no blisters on my disposition; feeling great."

Zoellner—The Zoellner Quartet has been invited by Mrs. Lydia A. Coonley Ward, a wealthy art patron of Chicago, to spend the summer at her estate at Wyoming, N. Y., as Mrs. Ward's guests. The members of the party will be Mr. and Mrs. Joseph Zoellner, Joseph Zoellner, Jr., Antoinette Zoellner, Mr. and Mrs. Amandus Zoellner and daughter Ruth.

De Tréville—Yvonne de Tréville will forego a vacation this summer in order to remain in New York and continue her work as a member of the Patriotic Song Committee which is collaborating with the Mayor's Committee of National Defense. Mlle. de Tréville appeared at the Bronx Day celebration recently, arousing much enthusiasm by her singing of the "Bells of Rheims" and the "Star Spangled Banner."

Spalding—Eight widely varying conceptions of Albert Spalding—as the eminent violinist has been seen by that number of artists—are shown in a unique booklet which has just been compiled by George E. Brown, Mr. Spalding's manager. The pictures show Spalding as depicted by Bud Fisher, creator of the "Mutt and Jeff" cartoons; by R. L. Goldberg, cartoonist of the New York *Evening Mail*; by W. C. Hoban, of the New York *Evening Journal*; by B. M. Dennis, of the Boston *Traveler*; by A. L. Bairnsfather, New York artist; by Jean McLean, portrait painter; by G. Viafora, MUSICAL AMERICA's cartoonist of musical celebrities, and by A. R. Maribona, the Cuban cartoonist and cubist artist.



# POINT and COUNTERPOINT

WE offer the composers of art-songs a suggestion as to how they may make an indifferent public more cordial toward their efforts. Let them take a leaf out of the book of the musical comedy producers. In G. S. K's review of "My Lady's Glove" in the New York Tribune we find this:

A musical number which caught the fancy of the audience, and undoubtedly will continue to catch future audiences, was entitled "Do Buy Some Candy" and concluded with the tossing of samples to the audience. It used to be only flowers and rubber balls that were thrown to audiences, but the day probably will come when potatoes and even small steaks are thus distributed.

The device is evidently useful in keeping the critics awake, as per this one in the New York Times:

The best of Mr. Romberg's contributions is a song called "Do Buy Some Candy, Sir," though the fact that the coryphees pelted the occupants of the front rows with chocolates of a favorably known brand and the occupant of B-2 caught two in his hand and one in his eye may have something to do with this judgment.

And this from Alan Dale in the American:

In these days of food control, and sugar shortage, this candy deluge was a trifle startling. \* \* \* Toward the close of the second act I was so busy dodging chocolates that some of the incidents eluded me. One of those leaden bullets aimed at a critical nose would have been fatal. The unfortunate would assuredly have cried, "This is a hit," and might have found himself quoted.

The grocery man's wife—F. C. B. reports it—told the inquiring neighbor that she was pleased with the new music teacher and with her daughter's progress, especially with his affable choice of a new piece, which she said was a tribute to her husband's occupation and was called "Prunes of Athens."

Said the young daughter of a Western business man to her music teacher: "Father does not know anything about music, but he sings so loudly in church everybody thinks he does, and that's why they made him president of the Music Festival Association."

We sheared these three from *The Lamb*:  
"Every time I sing in public I give the proceeds to charity."  
"Your conscience fund, I suppose."

At the Glee Club Concert  
Flat—"What is your favorite instrument?"  
Sharp—"The Maxim silencer."

He (a willing performer)—"Shall I sing 'On the Golden Shore'?"  
She (at the piano)—"That would be a good place but don't ask me to accompany you."

Mercenary Chicago  
From the Chicago letter in *Variety*, which is headed, "Chicago Grand Opera Co. Has Record Advance Sale; Italian Singer, Galli-Curci, Credited with Tremendous Drawing Power":

Upon her first rendition at the Auditorium last winter of the "Singing Lesson" in "The Banker of Seville," she was applauded for 35 minutes.

Critic (as the composer plays his newest piece): "Very fine, indeed. But what is that passage which makes the cold chills run down the back?"

Composer: "That is where the wanderer has the hotel bill brought to him."  
—Puck.

Dear Counterpoint:  
The New York *Evening Mail's* music critic recently referred to a local oratorio conductor as "Mr. Koennenich."

Jill: "So you saw the new comic opera. Who was the hero?"  
Jack: "I was! I sat through the whole show!"

## We Rise to Protest

[From a Composer's Circular]

"A love song is what it purports to be—a wholesome outpouring of the human heart. A lover, in assuring the object of his love that he dies, he faints, he fails, etc., never enacts the drama. It would be stupid of him to undertake to do so. All lovers are liars! They lie to themselves and to what they call the fair and beautiful objects of their affection. The deceit has held all men and women in thrall for sixty thousand years. Otherwise there would be no world to-day."

He—"Is she very straitlaced?"  
She—"Very. Why, she won't even accompany a young man on the piano without a chaperon."—Judge.

## Beauty's Power at Long Distance

On the honor of a press agent, this letter, dated Nagasaki, Japan, May 9, has been received by Lester Donahue:

Dear Mister Donahue: I see your picture "Musical America." You very handsome man. Handsome man all your great country. Please write me. I learn play piano Baptist School here. My teacher say you piano wonderful. Come teach me. My father, he tea planter, pay you. Please answer Mister Lester. Send Baptist School Nagasaki.  
Bye good Haru Ogaruki.

## And Number One

Visitor—"Oh, it's a beautiful baby. And such a musical forehead! What have you named him, Herr Kapellmeister?"  
"Ach Gott, we cannot already decide on a name. My wife she wants he should be Lohengrin, and I want him to be Siegfried, so yet he iss still yust Opus I."—Judge.

## COMMUNITY SINGING NOT NEW IN RURAL ALABAMA

Writer in Birmingham Paper Says Its the "Old Time Country Sing Dressed Up"

Frank Willis Barnett, special editorial writer of the Birmingham *Age-Herald*, reminds his readers that community singing is not a new thing in Alabama. "Musical publications, great magazines and metropolitan journals are boosting community singing as 'if it had just been thought of in the twentieth century,' he says. 'Yes, wise editors hail community singing as a great innovation and express surprise at the eager way in which it gets hold of city people. It's just the 'all-day' country singing come to town to be advertised and dressed up for city folk. All of you men and women from the farms know the joy you got out of community singing before you moved into the city and got to wearing store-bought clothes and riding around in automobiles. There are a number of places in Alabama where once a year the countryside for miles around come together and sing all day. Down near Louisville, Ala., is a famous gathering place. I've been to all-day singings that were conducted in a way to be uplifting, and then some of them have been allowed to degenerate into a Sunday frolic."

"Will folks come together to sing? Ask the country preachers in Alabama and they will tell you that when an 'all-day singing' on Sunday is advertised in a community it will practically empty every church for miles around."

"I'm truly sorry for anyone who has never been to an 'all-day singing' with dinner on the ground. It's got an ordinary Sunday school picnic beat a block. If you don't believe it just ask your neighbor, the chances being nine of ten that he came from the country and used to belong to a singing class."

Mme. Katherine Evans von Klenner, president of the National Opera Club of America, has engaged a villa at Point Chautauqua, N. Y., for the summer.



The music that brings back the dreams

## STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

## STEINWAY & SONS, STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK  
Branches in London, Hamburg and Berlin; Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

## MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

An Excursion Through the Files of John C. Freund's "Music and Drama"—Ernest Schelling as a Boy Prodigy—The King of Bavaria Presents Wagner with a Pair of Swans

THE predecessor of *MUSICAL AMERICA*, the *Music and Drama*, published and edited by John C. Freund, recorded the following activities of music in the issue of July 1, 1882:

"There visited New York last week Mr. Felix Schelling of Media, Pa., with his young son, Ernest Henry, a lad of about seven years of age, who possesses the most remarkable musical talent. (A letter signed by Dr. Leopold Damrosch states that this boy, Ernest Schelling, is an extraordinary musical talent.)"

"Edouard Remenyi, the violinist, appeared at the Metropolitan Alcazar on Sunday evening."

"The first of the Central Park concerts was given on Saturday last before an audience which was said to number 15,000 persons."

"Tristan und Isolde' has been done in London and, despite the repulsiveness of the story, created a profound impression on a public who now have literally Wagner on the brain."

"The Mahn Opera Company are giving 'Boccaccio' in Chicago. Amy Gordon and William Morgan are the latest additions to the Mahn vocalists."

"The King of Bavaria has presented Wagner with a pair of swans which used to draw him across his ornamental lake, while His Majesty was attired in the resplendence of *Lohengrin*. The King of Bavaria is not considered insane, but what would be called here 'a crank.'"

"At the Opéra Comique in Paris 'Joseph' and 'Les Noces de Figaro' are

alternated. On the third evening the former drew a house of 6000 francs Maurel made his re-entry as *Hamlet*.

"Mme. Sembrich was at her very best and sang the exceedingly difficult music of *Costanza* in Mozart's 'Die Ausfühung aus dem Serail' in London. She took the air 'Che pur Aspro' in the original key, a feat impossible to any other singer on our stage."

"Nabuco' has continued its triumphant career at the Politeama in Florence, the chief attraction being Aldighieri in the title rôle."

"Carl Heymann, pianist, makes his debut in Moscow with enormous success."

"Joachim Raff died at Frankfort-on-the-Main, where he was director of the Conservatory."

"Sängerfest opens in Philadelphia."

"Carreño Concert Company in Pittsburgh. 'After waiting forty minutes and displaying some uneasiness, the small audience was instantly restored to good humor by the personal and artistic charm of Mme. Carreño.' With Mme. Carreño were Tagliapietra, Blumenthal and Paolina Rossini."

An editorial by John C. Freund asks, apropos of Strauss's "Merry War," at the Germania Theater:

"Are English speaking singers really unable to sing in English or have they made a solemn vow never under any circumstance to utter an English word in public in the hope that they may be mistaken for that traditional piece of excellence, 'the foreign artists'? The question of clear articulation must be decided before we can expect to see English opera popular."



## NEW MUSIC VOCAL AND INSTRUMENTAL

"UNE VOIX DANS LE DESERT." By Edward Elgar. "A Village Fair," "The Curfew Hour." By Edgar Barratt. (New York: G. Ricordi & Co.; London: Elkin & Co., Ltd.)

There is at hand the complete Elgar setting for M. Cammaerts's "Une Voix dans le Desert." Some months ago we had the pleasure of reviewing the song from it, "When the Spring Comes Round Again," one of the best things Sir Edward has written in recent years. The edition now before us is Sir Edward's complete music for the poem, with the poem printed in the original French and also an English version made by Tita Brand Cammaerts. There is a wonderful appeal in the poem, which in a brief space pictures the Belgian countryside as it is to-day. Sir Edward has composed music to accompany the speaking voice which is of extraordinary fineness of feeling. It is not at all theatric, we are happy to say, but is rather meditative, calmly conceived and purely designed. The song in it, referred to above, is to be done by a soprano voice and is, we must reiterate, a beautiful composition in itself. Surely this is one of the few significant musical works brought into being by the war. There is a dedication (probably Sir Edward's) which reads: "To my friend Sir Claude Phillips."

Mr. Barratt's piano pieces are from his set of five "Sylvan Scenes." "A Village Fair" is a merry dance in F Major, 2/4 time, "The Curfew Hour" a slow 6/8 movement in G Flat Major. The curfew is rung nicely and naturally by a series of notes for which the left hand crosses the right. On the restatement of the main theme Mr. Barratt treats it in a free canonic manner for a half-dozen measures or so with fetching effect.

The pieces are not difficult of execution and are both of them lovely. The middle section of "A Village Fair" is very MacDowellish, indeed. In fact, we rarely examine Mr. Barratt's music without realizing the kinship of his idiom with that of our own Edward MacDowell. We feel that Mr. Barratt's pieces are among the best piano music that is being written in England to-day.

"THE JOY OF A ROSE." By Frances Tarbox. "For an Eagle's Wings." By Harvey Worthington Loomis. "Arcadie." By Browning Russell. (New York: Carl Fischer.)

The Tarbox song is one of those simple melodies which exert so strong an appeal on audiences. Louis Graveure, to whom it is dedicated, has sung it during his last season, and we have heard him present it with unqualified success. Musically it offers little, but it has an insinuating charm, enhanced by the idea of the poem, an idea which is a lesson for all who listen attentively. It is published in three keys.

We have no words to express our delight at receiving an art-song from Mr. Loomis's hands. Long recognized as one of this country's most gifted men—Anton

Dvorak thought him best of all his American pupils—Mr. Loomis has produced little lately, at any rate, since his charming children's songs issued a few years ago. This song is musically a gem; in it one finds superb workmanship, plenty of inspiration and a melodic and harmonic interest, well balanced throughout. The words which Mr. Loomis has set we consider very much below the level of his music. It is earnestly to be hoped that this is but the first of a number of songs by Mr. Loomis that the house of Fischer will give us. It is issued in high and low keys.

"Arcadie" is a melodious little encore song, simple and pleasing. It is for a low voice.

TWO PRELUDES. "In Moonlight," "Rain Song." By Blanche Goode. "Danse Poétique," "Sérénade d'Arlequin." By Theodora Dutton.

THREE JAPANESE SKETCHES. "The Honorable Chop-Sticks," "The Shadow of the Bamboo Fence," "The Cruel Mother-in-Law." By Fay Foster. "Wee Little Flow'ret," "Thistle-Down." By Oscar E. Schminke. "Under the Greenwood Tree." By James P. Dunn. "L'Arlequin." By Gordon Balch Nevin. (New York: J. Fischer & Bro.)

Of real worth are Miss Goode's two preludes for the piano, short compositions truly poetic and finely musicianly in feeling. "In Moonlight" suggests well the calm of its title, and Miss Goode has pictured it most artistically, working, in the main, outside the field of the frank impressionist. The melody of her piece is definite and is carried out logically. On its reappearance she gives it variety by setting it in quarter triplets in the right hand with eighth notes accompanying, a "two against three" effect that is ingratiating. There is a touch of Brahms in the coda, *Un più meno*, not an imitation of Brahms, but a suggestion of how he would have done this passage. The "Rain Song" is again happily done. There is a figure suggesting the falling of rain and with the figure a melody is developed. The modulations are natural and individual at the same time and the whole piece goes to an effective close. These two pieces are worthy of a place in recital programs and will also be useful in teaching, as they embody certain principles of piano playing. Miss Goode, herself a gifted pianist, has fingered the pieces to aid the player. The pieces are inscribed respectively to Daniel Frohman and Alexander Lambert.

The Dutton pieces are good piano teaching material, not especially exciting but well managed in construction. We prefer the "Sérénade d'Arlequin."

In her "Japanese Sketches" Miss Foster has written three very attractive compositions for voice and piano. She has used some of Lafcadio Hearn's translations from the Japanese as her text. "The Honorable Chop-Sticks" is a lullaby, and it has mood and color. Thematically Miss Foster has not, as far as we can discover, gone in for Japanese motives; she has rather been willing to content herself with creating an exotic atmosphere, much the wiser procedure. "The Shadow of the Bamboo Fence" is a love song and one of the best songs Miss Foster has written. In it we notice that she has interested herself in a more modern harmonic plan than in the past; and the result is wholly successful. This is a song that must be heard from our best recital singers!

"The Cruel Mother-in-Law" is humorous in style and is set for a solo voice, with a trio (or chorus) of women's voices *ad lib.* There is also some spoken text. Directions are printed in the edition as to how it may be presented in costume. The melody is fascinating and the A Major section, marked "gaily" should win the song great popularity.

Mr. Schminke's songs, "Wee, Little Flow'ret" and "Thistle-Down," are in lighter mood, the first a ballad-like song, warmly felt and vocally very effective, the second a graceful bit in E Major, 3/4 time, "in a swinging rhythm" as the composer marks it. We may add that it is "like a waltz," in which the piano accompaniment is finely adjusted.

We hardly thought that Shakespeare's famous lines "Under the Greenwood Tree" could be set in so individual a manner as Mr. Dunn has composed them. Not that he has written music of notable originality to them; but what he has done is to conceive the poem in an entirely different manner. Mr. Dunn has practically composed the whole song on an ac-

companiment which is made of the hunting call playable on a natural horn. He uses this in a number of keys and does it splendidly, with plenty of force and plenty of variety. The vocal part is straightforward and stands out with stunning effect over the horn-call accompaniment. An ideal song with which to close a group!

Mr. Nevin's "L'Arlequin" is a staccato *étude* for the organ, dedicated to Clarence Eddy. It is Mendelssohnian in character and very effectively written, so that an organist with a good light touch can perform it to great advantage. There is a note printed on the first page suggesting that when it is played in church the tempo indication *Allegretto scherzando* be used as the title on the program, not "L'Arlequin."

"EACH IN HIS OWN NAME," "Medieval Romance," "The Rainy Day." By Clara Ross Riccl. (Wheeling, W. Va.: Davis, Burkham & Tyler Co.)

These are three songs for a low voice in which the composer reveals a talent for writing attractive melodies, which are praiseworthy rather for their vocal effectiveness than for their individuality of contour. The best of the three is the "Medieval Romance." The last song, "The Rainy Day," is strongly Mendelssohnian in feeling.

"ES WAR EINMAL," "Buddhist Song," "The Song of the Faun." By Timothy Mather Spelman II. (New York: N. E. Terev Company, Inc.)

If we are not mistaken, Mr. Spelman introduced himself to New York music-lovers in a recital of his music last season, at which he played the piano and also sang his songs, which were praised in glowing terms by no less an authority than Richard Aldrich, music critic of the New York Times. Mr. Spelman is a Harvard man, and so is Mr. Aldrich. After examining carefully the three published songs listed above we are convinced that Mr. Aldrich has retained his college spirit all these years.

Mr. Spelman is one of those young composers who, in their desire to avoid the obvious and to be original, commit themselves to a campaign in their song-composing which leads nowhere. One can see at once that Mr. Spelman has made his studies in composition thoughtfully and that he has been well instructed in the technique of composing, as such. In setting a German poem by Cäsar Flaischlen, "Es war einmal," he seems totally to have missed the point of the poem, a poem which calls for a treatment as different from what he has given it as night is from day. The Buddhist song is neither Buddhist nor anything else; it is just uninteresting. (We gladly divulge the information that orientalism in serious music is no longer arrived at by having the left hand drum out open fourths and fifths!) "The Song of the Faun" is better in a way, but it loses its continuity before it has gotten along more than a page. It has too many kinds of time for a five-page piece and it lacks design.

All three songs lack design. They meander uninterestingly and carry no conviction. Before Mr. Spelman publishes more he should set himself to a serious study of the songs of Hugo Wolf, Brahms and Schumann. From them he will learn many things that will aid him in achieving success as a composer of songs. At present he is writing music for a solo voice and piano that he calls "songs." Few will agree with him.

A. W. K.

### TOLLEFSEN PUPILS GIVE ADMIRABLE RECITAL SERIES

Excellent Programs in Brooklyn and at  
Wanamaker Auditorium End  
Season's Work

The pupils of Carl H. Tollefsen, the violinist, and his gifted wife, Augusta Schnabel-Tollefsen, pianist, have been heard in a number of programs recently, marking the completion of another season's study.

The twelfth annual recital of Mr. Tollefsen's pupils was given at Memorial Hall, Brooklyn, on Monday evening, May 28. Among those who were heard to especial advantage were Antonio de Trenis, a lad of twelve, who played Alard's "Faust" Fantasy, and Mercedita M. Wagner in Wieniawski's "Rondo Elegant." The other violinists were A. Garman Dingwall, Dorothy Grundy, Violette Canepé, Jessie Didge White, Flora Maria Rincones and Anna Gray Mitchell. The ensemble class opened the program with A. Walter Kramer's "In Elizabethan Days," arranged by Mr. Tollefsen for sixteen violins and piano, and closed with the "War March of the Priests" from Mendelssohn's "Athalia." Compositions

by Paul Juon and Paradies were played by a trio, consisting of Mabel Estelle Wolff, pianist; Helen B. Carey, violinist, and Marian Sturges, cellist. With Mr. Tollefsen playing viola, Lachner's Quartet in C Major for three violins and viola was played by Roswell L. Thompson, Henry T. Child and Obed E. Ahlfeldt.

Evelyn Leavy, a gifted pianist, played Schubert's Theme and Variations in B Flat excellently, as did Isabel Gould pieces by Schubert and Sinding and Mabel Estelle Wolff Liszt's Thirteenth Hungarian Rhapsody.

Mme. Tollefsen's pupils appeared at the Wanamaker Auditorium, New York, on May 19, assisted by Mercedita Wagner, violinist; Enrico Snyder, basso, and Alexander Russell, organist. Dagmar Cederstrom played the last movement of Beethoven's First Concerto, Evelyn Leavy Schubert's Theme and Variations in B Flat and Mendelssohn and Rachmaninoff pieces, Gladys Webster pieces by Tchaikovsky and Beethoven and the first movement of Mendelssohn's G Minor Concerto and Elizabeth Murphy gave Liszt and Rubinstein compositions. Mme. Tollefsen played the orchestral parts for the concertos on a second piano. Miss Wagner offered Svendsen and Wieniawski works and Mr. Snyder compositions by Verdi and Gomez.

The junior and intermediate students of the Tollefsens gave a program at the Berkeley Institute, Brooklyn, on Tuesday evening, June 5. The violinists were Sydney Rothchild, Simon Rosenzweig, Wadsworth Emmens, Otto Bender, Adeline Picard, Ethelmae Lloyd, Leonard Bryant, John Hoar, Sydney Cohen, Esther Ecklund and Antonio de Trenis; the pianists, Ethel Horowitz, Beatrice Sage, Blanche Baehr, Muriel Jennings and Jennie Jacob. Their work reflected credit on the excellence of the training they have received from Mr. and Mrs. Tollefsen.



OL  
KLINE  
V  
E

EXCLUSIVE  
VICTOR  
ARTIST  
SOPRANO  
CONCERT—ORATORIO—RECITAL  
Mgt. Wolfsohn Bureau, 1 W. 34th St., N. Y.

### "UNIVERSAL SONG"

Twenty lessons in Voice Culture, by  
FREDERICK H. HAYWOOD  
"A skillful way of presenting his subject. It should be universally read."  
Musical Leader.  
At your Music Dealers or from the Author,  
881 West End Ave., N. Y. C. Price 75c Postpaid.

### Mrs. Edward MacDowell

Programs of MacDowell Music  
Management: GERTRUDE F. COWEN,  
1451 Broadway, New York  
Proceeds of these recitals revert unreservedly to the  
MacDowell Memorial Association.  
Steinway Piano  
Next Biennial Meeting N. F. M. C. to be held at  
Peterborough.

### HUBBARD-GOTTHELF OPERALOGUES

Havrah W. L. Hubbard  
Former Music Editor  
Chicago Tribune  
Claude Gotthelf  
Concert Pianist

GERTRUDE F. COWEN, Manager, 1451 Broadway, N. Y.  
Mason & Hamlin Piano

### AURELIO GIORNI

Distinguished Italian Pianist  
"One of the most significant foreign musicians now  
in America."—New York Evening Mail.  
Tour 1917-1918 now booking  
Exclusive Mgt.: R. E. Johnston, 1451 Broadway,  
New York  
Mason & Hamlin Piano

### PAUL DUFALT TENOR

NOW IN AUSTRALIA  
e/o Frederic Shipman, Hotel Australia, Sydney, N.S.W.

SOUSA AND HIS BAND  
Associated with  
New York Hippodrome  
SUCCESSES  
1915-1916-1917  
Office, 1 West 34th St., New York City  
(Telephone, 6128 Greeley)

### JOHN McCormack

In America Entire Season 1916-17  
EDWIN SCHNEIDER, Accompanist  
Manager, Charles L. Wagner  
D. F. McSweeney, Associate Manager  
1451 Broadway, N. Y.  
Steinway Piano Used

### ADELAIDE GESCHEIDT

Instructor of "Miller Vocal Art-Science"  
THE NEW SCHOOL OF VOICE DEVELOPMENT  
Studios 817 Carnegie Hall, New York Tel. 1350 Circle



Elsa  
Lyons  
Soprano  
Concert, Oratorio and Recital  
Mgt. Philadelphia Musical Bureau  
507 Weighman Bldg. Phila., Pa. U.S.A.

### J. BERTRAM FOX

TEACHER OF SINGING  
in all its branches  
148 West 72nd St., New York City  
Summer Classes in Red Bank, N. J., and  
White Plains, N. Y.



# THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Critic)

Written for "Musical America" by

MAURICE HALPERSON

Forty-sixth Article: Giuseppe Verdi, the Patriot (V)

THE archives of Sant' Agata, Verdi's famous villa, are filled with remembrances of the days when the youthful Verdi was one of the most effective apostles of the Italian uprising. There you can see books, letters, medals and other relics which tell you many an interesting story of the high ideals and the undaunted courage of the young musician, who—beginning with his opera "Nabucco"—always fought in the first line for his country's liberty.

It was the epoch of Italy's greatest humiliation when Verdi scored his first successes. The unhappy country, a victim of arms and treaties, scored victories only by the genius of her great poets and musicians, as Stendhal puts it, and if one considers the political conditions in the different States of the peninsula, literature and theater really were the only domains open to free thought and to the exertion of high ideals. A new opera, a new play, a new book, were real events at those times, forming the general topic of discussion from the Alps to the extreme Southern point of Sicily.

The great writers, poets, philosophers and composers with which Italy was blessed so profusely at that epoch prepared the ground for the Italian revolution, the *risorgimento*, and their noble deeds were closely watched and hailed by the fiery youths, the students of the celebrated, revered universities of this classical soil of ancient civilization.

## Most Popular Patriot

All these great men and patriots contributed their share, working for the country's liberation, but among all of them (I wish to cite only a few—d'Azeglio, Gioberti, Manzoni, Aleardi, Balbo, Guerazzi, Giusti, Niccolini) Giuseppe Verdi was the most impressive, the most successful and the most popular, as he aroused the spirits by the power of his music, this universal language, which could express what the words were not allowed to do, until the little spark glowing under the ashes became the big flame of the Italian uprising!

Giuseppe Garibaldi, the great patriot, one of the most imposing figures of the *risorgimento*, never could pardon Verdi for not having given Italy its great revolutionary song, the Italian "Marseillaise," but Verdi's genius was too proud and too independent to act under outside influences, noble as they may have been. So, in the works of his second period, he gave the opera audiences of those times (and who in Italy does not visit the opera houses?) arias and choruses of a revolutionary spirit and fiery musical conception to stir up the Italian people, chafing under foreign domination or at least unable to decide their own destiny.

The patriotic side of Verdi's genius became first effective in "Nabucco," which

opera was described by me in one of the previous articles of this series as Verdi's first triumph and a most important turning point of his career. The choruses of the subjugated Jews sounded for the first time on an opera stage that note of sorrow, of melancholy, of repressed rebellion and obstinate resistance that became gradually such a potent factor in the preparatory work of the uprising. The chorus of the Jewish slaves, "Oh, my country, so beautiful and still lost," incited in 1842 the first political demon-

incomprehensible to us, if we consider the artistic merits of the works alone. I studied all those scores that brought the Italian people of those times to the boiling point of enthusiasm, I even heard a good performance of "I Lombardi" in Milan, but I was unable, with all my imagination, to discover even one atom of the magical power exerted by these old-fashioned and now completely forgotten works on young Verdi's contemporaries.

There is something uncouth and even



Above: Antonio Tamburini, the Celebrated Verdi Tenor (Caricature by Gavarni); Upper Right Hand Corner: A Typical Italian "Tenore Lirico" (by Gavarni); Lower Right Hand: A Verdi Duet ("Journal Pour Rire," Paris, 1848)

stration in any of the Italian opera houses. It is a pity that we cannot hear this chorus, which is a paraphrase of the psalm "Semper flumina Babylonis," set by Verdi to a touching melody, in one of our concert halls, as it would even now undoubtedly be very effective in its simplicity and power.

## Expressed Devotion to Country

The same potent appeal was set forth, one year later, by Verdi's subsequent opera "I Lombardi alla prima crociata," an opera in which the dignified figures of the Crusaders gave the composer still greater opportunity for the display of his rare faculty in giving expression by musical means of that great and overpowering sentiment that animates every human heart—the love for and the devotion to his country.

The stirring effects emanating from Verdi's first operas are to a great degree

wild in the fiery rhythms of the operas in question, but they appear to us (I wish to state that my impressions are shared by almost all the experts who know Verdi's "revolutionary works") devoid of all emotion. Can it be true that those simple, unpretentious and often even trivial melodies exerted such an overwhelming effect upon the devoted patriots? It seems that we have entirely lost the understanding of Verdi's impressive qualities which completely dominated the souls of the opera audiences of his time.

## Censor's Sinister Power

The "Lombardi" gave Verdi the first intimation of the sinister power of the censor who was then watching every intellectual demonstration and who would have condemned the people to mute submission under the yoke of the government. The basic principles of the cen-

sorship of those times were condensed into the words, "Nothing against the church, nothing against the various governments of the Italian States, and, before all, no political plot on the stage." The censor could even become dangerous occasionally. The most annoying case was that of Cavaliere Venzano, a well-known impresario, who was imprisoned for eight years only because he had dared to propose the production of Gasparo Spontini's opera "Fernando Cortez," a work so harmless in text and music that it seems incredible nowadays that anyone could ever have found fault with it.

The censor of Milan, an Italian named Toreselli, showed himself rather mild against Verdi's opera. After having raised many objections against the "Lombardi" for alleged lack of respect shown for church and religion in bringing sacred rites upon the stage, he declared himself satisfied with one little change only. Mme. Frezzolini, the celebrated prima donna, the creator of the principal female character of the opera, was asked to sing "Salve Maria" instead of the traditional "Ave Maria," which apostrophe of the Madonna on the stage sounded to the sensitive ear of the Austrian archbishop, Cardinal Gaisruck, as a high sort of sacrilege. All concerned were satisfied that way. The censor had scored an imaginary victory, Verdi and his poet Solera saw their opera safe, and Mme. Frezzolini was in full possession of a part which put her in the front row of contemporary singers.

## Turned Joan of Arc Into Sappho

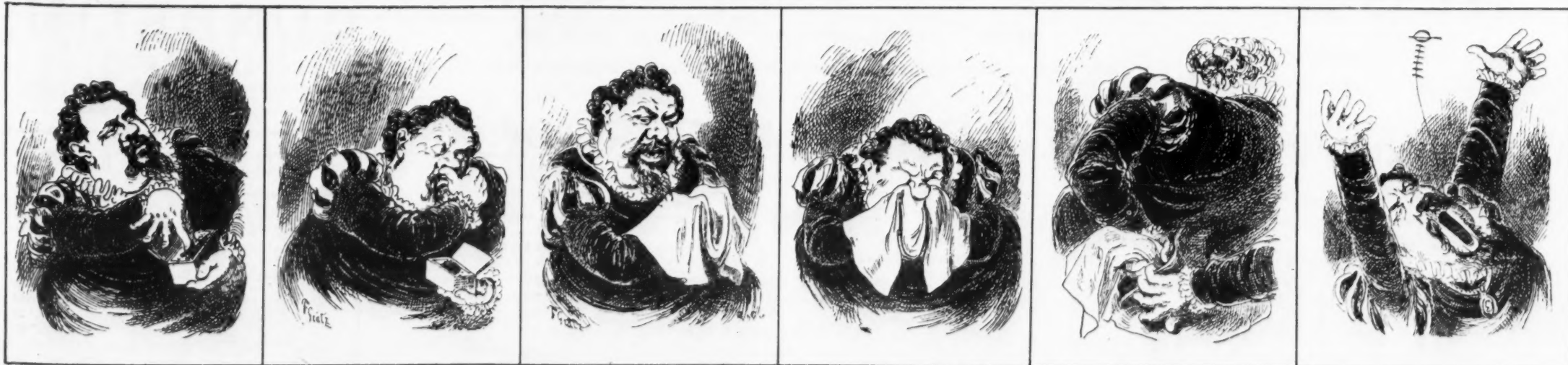
Another quarrel between Verdi and the censor occurred in 1847, when the maestro's opera "Joan d'Arc" was announced for the "Teatro Carolino" in Palermo. The censor did not want to let the people know that a mere woman had freed a nation from foreign oppression, and so while Verdi's music was admitted, Solero's libretto, in which the words "patria" and "libertà" were repeated too often, was not received gracefully by the watchdog of public order. A new edition of the opera had to be worked out, "Joan d'Arc" had given place to "Orietta di Lesbo," and Sappho, the Old Greek poetess, was substituted for the dangerous maid of Orléans.

But Verdi had more political excitement in store. It is no exaggeration to say that his "Ernani," first produced at Venice in 1844, exploded like a bomb, arousing passion simply unknown until then. The stirring effect of this "Ernani" seemed inexhaustible, as could be seen by the enthusiasm of the audience in the popular Roman Teatro Tordinona, where "Ernani" was given three years later for the first time.

The popular audience understood and applauded every little allusion to the reigning political conditions. Passages like "Vieni meco, sol di rose" ("Follow me, rosy sun") or "Solingo, errante, misero" ("Miserable and abandoned I am wandering") were wildly acclaimed, but the patriotic fervor of the masses was inflamed by two choruses, "Si, ridesti il leon di Castiglia" ("Yes, it is you who awoke the Lion of Castile") and "A Carlo Quinto, gloria ed onor" ("Glory and honor to Charles the Fifth"). Pope Pius IX was the central figure of political Italy at that time. He was hailed, in consequence of a few concessions in his capacity of Pope-King, as the "democratic sovereign," and all Italy eagerly expected great deeds from him. So the whole audience sprang to its feet and sang the climax of the famous chorus, changing the words to "Glory and honor to Pius the Ninth," while the stage was showered with innumerable ribbons and rosettes in the popular colors of the Italian tricolor.

At one of the repetitions of "Ernani" at the Tordinona Theater an exciting

[Continued on page 26]



Si Capisce!

Dio Cane!

Avanti Savoia

Salute!

Fuoco!

"Muta d'Accento . . ."

PATIERNO, THE TENOR, PREPARING TO SING "LA DONNA E MOBILE"



# THE ROMANCE OF MUSIC

[Continued from page 25]

scene occurred which almost created a panic. A man, clad in the uniform of the national guards, a victim of high patriotic exaltation (the follower of Mars may have entertained intimate relations with Bacchus, too), tried to force another repetition of the aforesaid patriotic chorus, after it had been repeated three times. The audience became tired and hissed the unwelcome patriot, which demonstration drove him to real paroxysm. Straddling the balustrade of the highest gallery, he threw his shako, adorned with the high feathers, on the stage. The uniform coat and the vest followed suit. The man's behavior became finally so menacing that the audience thought he would jump every moment into the orchestra pit. But our patriot did nothing of the kind. He unsheathed his sword and cast it on the stage, where it landed, with the point in the boards, hardly three feet from one of the artists. An immense uproar ensued, which could be quelled only after an officer succeeded in getting hold of the undaunted enthusiast, so highly excited by Verdi's revolutionary music.

The next political outburst was caused by Verdi's opera "Attila," produced for the first time in the Fenice Opera House of Venice in 1846, which work could boast of a very effective libretto, written by the poet Solera, a libretto that offered Verdi full occasion for the emotional power of his muse.

## A Real Hun in Opera

Verdi's operatic hero was Attila, the half legendary king of the Huns, who forced his way into the heart of Italy at the head of his wild hordes, ravaging, burning and killing. The real heroes of the opera, however, were the Italian people, who offered stern resistance to the invaders. The scenes of devotion to their beautiful country and a love episode, in which the king is scornfully rejected by a noble Italian girl, who prefers to die in the arms of her lover rather than to become wild Attila's queen, form the necessary contrasts in Solera's plot. Verdi set it to powerful music, rather negligent in form and bombastic in declamation, but eminently impressive in its broad musical lines and patriotic fervor.

The premiere of "Attila" in Venice in 1846 was the signal for another of those

inspired scenes of enthusiasm which were known as "Verdi demonstrations." They were thus termed by the maestro's jealous competitors, who tried to create the impression that Verdi's successes were especially due to the "inartistic, melodramatic effects of patriotism," which had nothing to do with real art. When the prophetic words, "Take the whole world, but leave Italy to me," were sung on the stage, the whole audience interrupted the performance with the wild cry, "To us, to us, Give us Italy!" Another memorable demonstration broke out at the words, "My beloved country, see your sons devoting themselves to your protection." The success of "Attila" (which proved rather short-lived later on) was such an enthusiastic one that the opera houses of the peninsula tried to beat each other in the production of the celebrated work.

## Verdi as Critic of Singers

A nice little story which shows Verdi as the caustic critic of his singers is attached to a triumphant performance of "Attila" in Florence, which took place in Verdi's presence. When the master was asked how he liked the performance, he answered with pointed irony: "I have enjoyed better singing in my life, indeed, but I never had the opportunity to admire a more characteristic and convincing performance. See—all the artists on the stage sung and acted to-night as if they were really barbarians, Huns, Goths, Longobards and the like—and I had been of the opinion that they were Italians!"

The following year—1847—brought Verdi's opera "Macbeth" with a libretto by Piave, which can be characterized only as a pitiful parody of Shakespeare's

immortal work. It proved to be not a great success, although Verdi himself considered it one of his best works and dedicated it to the father of his lamented first wife, the benefactor of his youth, Antonio Barezzi. "I always had the intention of showing you my heartiest gratitude and appreciation," he wrote to Barezzi, "and as I consider 'Macbeth' a good opera, indeed, I beg you to accept it as a gift from your faithful Giuseppe."

There was one scene in "Macbeth," too, which evoked the traditional "Verdi demonstration," that is when the tenor sings the inspired aria, "Our country calls us for sacred deeds; come, friends, unsheath your swords for the liberation of our brothers!" The Spanish tenor Palma had to repeat this passage at the Venetian Fenice again and again at every performance, until the Austrian policemen interfered. Only the bayonets could keep the demonstrative crowd in line.

## His Finale as Patriot

Verdi's next opera, "The Battle of Legnano," proved to be actual history. The plot appealed to the Milanese especially as an apotheosis of the Lombard spirit of resistance and power and the passionate music of Verdi, the proud Lombard composer, excited the audiences in 1849 to such a degree that not only half a dozen numbers but the whole of the fourth act had to be repeated at all performances. The Milanese revolution started right after a performance of this work, when the inflamed crowd, coming out of the opera house, incited the first riot. Verdi's activity as "the Singer of the Italian Revolution" came to an end with this "Battle of Legnano."

grades in competitive examination. Six of these students were pianists, one was a vocalist and another a violinist. The pianists were Dorcas Redding, Julia Lyon, Nannie Rudy Anderson, Ruby Redwitz, Alberta Nichols and Curtis Scott. The vocalist, Hilda Goodin, and the violinist, Ruth Shrader. The orchestra, under Karl Schmidt, gave impressive interpretations of numbers by Brahms, Victor Herbert, Kretchner and Strauss. H. P.

## CHATTANOOGA CLUB RECITAL

### Junior Orchestra Heard in Program of Much Merit—Other Programs

CHATTANOOGA, TENN., June 18.—At the last meeting of the Chattanooga Music Club the members had the pleasure of hearing Mozart and Massenet numbers played by an orchestra of twenty, the members being pupils of Professor Cadek. A pretty Spanish Dance was well played by Mrs. D. A. Graves and Nellie Ferger, and Mary Ward Hatchet gave soprano solos. Professor Cadek will be the president of the club for the coming year and August Schmidt vice-president.

On Friday evening, June 8, Roy L. Smith presented his pupil and assistant teacher, Nell Verran, in a piano recital. H. L. S.

### Mohnton (Pa.) Community Chorus Disbands

READING, PA., June 14.—At Mohnton (a suburb of Reading) the community chorus has been disbanded. This came

as a surprise, inasmuch as fine things had been anticipated from the chorus. Its members were enthusiastic and the attendance was invariably large. The one conceivable reason for its demise would appear to be the injudicious selection of the music. The latter consisted of difficult part-songs, which were beyond the grasp of the chorus. However, the rehearsals created an interest in choral music and many good voices were discovered. There was also brought out a brilliant accompanist in the person of Corinne Hornberger. W. H.

## ROSALIE MILLER PRAISED

### Soprano Charms Guests at Home of Samuel Merwin

Rosalie Miller, the charming young soprano, gave a recital in the home of Mr. and Mrs. Samuel Merwin at Concord, Mass., on June 11. Miss Miller gave a varied, interesting program of songs, and then, by way of an encore, was requested to play the violin. She played the Handel Sonata, much to the delight of the guests.

Thomas Whitney Surette, the writer and lecturer upon musical subjects, was present, and was so enthusiastic about Miss Miller's art that he invited her to Boston for a hearing before several noted musicians.

Miss Miller recently sang in the studio of Daniel Chester French, the noted sculptor, before more than 100 guests.

## ETHEL CAVE COLE'S SUMMER

### Pianist to Accompany Noted Artists at Bar Harbor

Ethel Cave Cole, the prominent New York pianist and accompanist, left New York last week for a short vacation in Canada, whence she will journey to Bar Harbor, Me., and devote the summer acting as accompanist to the prominent artists who will appear in the series of concerts that will take place there during the summer season. Mrs. Cole is a favorite at Bar Harbor and will also appear in solo programs, and as a member of the Schroeder Trio, as she has done for some seasons past.

The season just passed has been a most active one for this talented musician, for she appeared with such prominent artists as May Mukle, Marcia Van Dresser, Herman Sandby, Wassily Beskirsky, George Harris, Beatrice Harrison, Alwin Schroeder, Evelyn Starr, Sophie Braslau, Gabrielle Gills, Francis Rogers and the Schroeder Trio.

Mme. Fremstad will leave New York soon for her summer home in Maine.

## YON STUDIOS

553 CARNEGIE HALL, NEW YORK  
Telephone Circle 951  
S. C. YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.  
P. A. YON—Organ: Piano: Composition: Organist—Choirmaster, St. Francis Xavier Church, N. Y.

## LAMBERT MURPHY

### TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York  
(Chickering Piano)

## Byford Ryan

### Teacher of Voice

200 West 58th St. Columbus 1883

## RIEGGER

### SOPRANO

Concert—ORATORIO—Recital

Exclusive management:

ANNE FRIEDBERG,

1425 Broadway, New York

## Walter Henry Hall

Professor of Choral Music  
Columbia University

### ADDRESS

49 Claremont Ave., New York City

## VICTOR HARRIS

### TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street  
Telephone, 3053 Columbus

## WEST TO HEAR HELEN LEMMEL

### Portland and Seattle Appearances Planned—Her Patriotic Song

Helen Howarth Lemmel, whose songs have made a distinct appeal this spring, is to sing her songs and tell her stories during the convention of the National Educational Association in Portland, Ore., during the week of July 7 to 14. Thereafter Mrs. Lemmel goes to Seattle, where she will remain for several weeks, giving a number of recitals for which she has been engaged. The latter half of the summer she will spend at the Ross David summer residence up in Connecticut, where she will continue her voice work with Mr. David, with whom she has studied this winter.

Mrs. Lemmel's song "The Hymn of the Adoption," a song which voices in an uplifting manner the sentiment of the American children of foreign parents, is featured in the July issue of *John Martin's Book* and has also been accepted for publication in regular form by C. C. Birchard of Boston. Kitty Cheatham has found this song admirable and is to use it with her own community chorus and Arthur Farwell has recommended it for this work.

### Louisville Conservatory Ends Season with Concert

LOUISVILLE, KY., June 19.—The final concert of the season of the Conservatory of Music was given at the Y. W. C. A. Auditorium last week, presenting the Conservatory Orchestra and eight pupils who had received the highest

## MAX PILZER, VIOLINIST

### Will Tour America, Season 1917-18

Under the management of DANIEL MAYER, Times Building, New York

NEW YORK PRESS:—"Violinist shows himself master of his music at Aeolian Hall recital."

## VIRGINIA SHAFFER SOPRANO

Chicago Opera Association 1916-1917  
Address: Concert Bureau, Julius Dalber, Auditorium Theatre, Chicago

## JOHN DOANE

Management: Mrs. Herman Lewis, Inc., 402 Madison Avenue, New York City

## ANNE STEVENSON

TEACHER OF JEAN VINCENT COOPER, Contralto  
828-9 Carnegie Hall, New York

## BERKSHIRE STRING QUARTET

Hugo Kortachak Hermann Felber, Jr. Clarence Evans Emmeran Stoeber  
Address:—BERKSHIRE STRING QUARTET, 850 PARK AVENUE, NEW YORK

## MADGE MILLER

### Contralto

HARRY CULBERTSON, Manager  
5474 University Avenue, Chicago

Personal Address  
12 West 77th St., New York City



## William S. Brady

### TEACHER OF SINGING

Studio: 154 West 72nd St., New York  
Telephone 1311 Columbus



## MARGUERITE BUCKLER

### PRIMA DONNA SOPRANO

Chicago Opera Association

1916-1917

CONCERTS - RECITALS

Address: Julius Dalber, Auditorium Theatre, Chicago

## MARIE SUNDELIUS SOPRANO

Metropolitan Opera Company  
Exclusive Management: GERTRUDE F. COWAN,  
1451 Broadway, New York

## THIS TRADE MARK



## IN THE IRON PLATE OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.  
SPRINGFIELD, OHIO



## MAP OUT NEW TOURS FOR HUNTER WELSH, AMERICAN PIANIST



Hunter Welsh, American Pianist, Now  
Under the Management of Philadelphia Musical Bureau

It was announced last week that Hunter Welsh, American pianist, will be under the management of the Philadelphia Musical Bureau next season. Arrangements have been made for his appearance in the principal cities of the East and Middle West. Before the musical public for a number of years, Mr. Welsh has heretofore devoted much of his time to Southern territory, and to recitals in Cuba, where he has established himself firmly and where he will be heard again next season. Since returning North, the pianist has given recitals in Boston, New York and various other cities, besides appearing with the Philadelphia Orchestra, under Leopold Stokowski. Bookings are also being arranged for a series of lecture recitals by Mr. Welsh on "Masterpieces of the Pianoforte." These lectures embrace a history of piano literature from the time of Bach to Liszt. Aside from other large institutions where the pianist will give these talks, it has been arranged to present the course at the University of Pennsylvania in the near future. Welsh will appear before a number of women's clubs during the approaching musical year.

### Ornstein Pays Tribute to Moussorgsky

"Russia is the one modern religious State and Moussorgsky is her great high priest," says Leo Ornstein, who contributed an article on "The Music of New Russia" for a recent issue of the *Seven*.

Arts. "There is a certain purity in his conceptions that overwhelms one with its simplicity. Sorrow shrouds those who, listening to his music, realize how simple life is after all, and how futile our complicated dogmas of modern civilization have become. To have conceived a simple truth is to have penetrated all the intricacies of the universe. This is the secret of the great art of Moussorgsky."

### FENNER-HILL PUPILS APPEAR

New York Teacher's Students Win Praise in Various Appearances

Julia Herman and Petronella Yurgas, artist-pupils of Jessie Fenner Hill, the New York voice teacher, assisted by a local baritone and a violinist, were heard in concert at Buckingham Hall, Waterbury, Conn., on May 31. Miss Herman secured a return engagement for next spring.

At a recent recital at the Jersey City studios of Mrs. Hill, the pupils had an unexpected audience in a goodly number of soldiers, whose camp is near the studios. They stood on the street, outside of the open windows and were most enthusiastic in their approval of the numbers that caught their fancy.

Mabel F. Fowks, also a pupil of Mrs. Hill, has been engaged for her eighth consecutive season as soloist at the Fifth Street Reformed Church in Bayonne.

Mme. Marie Zayonchkowska, another product of this studio, who for the past two years has devoted her time to the making of records in the Slavic languages, for the Victor and Columbia companies and also as soloist for singing societies among the Poles and Russians, left recently for Poland to be married.

"Dainty" Edith Alden, another pupil, appeared for three weeks with Maude Adams in "A Kiss from Cinderella" the early part of the season.

Mrs. Hill left the city last week for her camp at Crooked Lake, Averill Park, N. Y., where she will spend the summer, returning to the city the latter part of September.

### 'CELLIST WINS \$1000 PRIZE

Marie Roemaet of the Edith Rubel Trio Awarded Institute Trophy

Marie Roemaet, the young Belgian 'cellist of the Edith Rubel Trio, was awarded first honors and a prize of \$1,000 at the recent commencement exercises of the Institute of Musical Art in New York. Coming from Belgium a few years ago Miss Roemaet made a distinct impression in a number of concerts and later entered the Institute as an artist student. Her gifts won the admiration of the faculty and student body and she was honored accordingly.

Miss Roemaet has been a member of the Edith Rubel Trio for a year or more. The trio will leave for New Hampshire in a few days to spend the summer in preparing for next season's programs.

### Marthe Chenal and Mme. Vix to Join Campanini in Fall

Marthe Chenal of the Opéra Comique will arrive in this country early in October for her season with Mr. Campanini in New York, it was stated last week. N. Arlock, who represents Mme. Vix of the Comique has been disposing of dolls portraying "France" for the benefit of the mutilated soldiers of the Allies. The dolls are modeled after Mlle. Chenal as she appears at the Comique performances singing the "Marseillaise" and are being bought by many prominent artists in New York. Mme. Vix, also engaged for Campanini's season in New York, Boston and Chicago, is expected to arrive at about the same time as Marthe Chenal.

### Columbia University Plans Three Festival Concerts

Columbia University will give three festival concerts at its summer session. On Aug. 8 Handel's "Messiah" will be given; on Aug. 9 an orchestral concert, under Walter Henry Hall's direction, and on Aug. 10, "Samson and Delilah" will be presented.

### Sam Trimmer in Medical Reserve Corps

Sam Trimmer, pianist, has enlisted in the Medical Reserve Corps and will be called into active service within a short time.


## Chickering Pianos



THE development of the tone of the Chickering Piano began nearly 95 years ago. Constant study and experimentation have produced a quality which can only be gained by long experience.

**Lord & Taylor Store**

NEW YORK WAREROOMS      FIFTH AVENUE 38th STREET

### GIVE NEW STRAUS OPERETTA

"My Lady's Glove" Presented in New York—Other Musical Productions

A new operetta by Oscar Straus, composer of "The Chocolate Soldier," was revealed to New York on June 18, when "My Lady's Glove" was presented at the Lyric Theater. The piece, originally entitled "The Beautiful Unknown," had gone through varied processes of revision, and, as presented, showed that it is far from being a second "Chocolate Soldier." Additional numbers have been supplied by Sigmund Romberg, and although the program does not identify them, one readily recognizes the American's handiwork in "Look Before You Leap" and "Do Buy Some Candy, Sir," the two "hits" of the production. Of the Straus music that remains, the recurring waltz is richly melodious, though somewhat tricky in rhythm. The burden of the singing is carried by Charles Purcell, Vivienne Segal, Frances Demarest and Nadina Tagelli. The singing of the chorus was remarkable, particularly for its noise.

The other recent musical productions in the metropolis have been musical revues, first "Hitchy-Koo," an intimate revue, and later the current Ziegfeld "Follies." In the Raymond Hitchcock production there is a recruit from musical ranks in Alfred Newman, the piano prodigy, who gives two solos and accompanies Irene Bordoni in one song. Grace LaRue applies the delicacy of a song recital to the presentation of her numbers. In the "Follies" the list of composers includes Victor Herbert, who has supplied

a finale, "Can't You Hear Your Country Calling?" the solo of which is sung, none too stirringly, by Thomas Richards, a former Pinkerton in the Henry W. Savage "Madam Butterfly" production. K. S. C.

### Vernon d'Arnalle Wins Acclaim in Recital at Joplin

JOPLIN, Mo., June 19.—Vernon d'Arnalle's recent recital, given at the New Joplin Theater, under the direction of Mrs. Nonnie Harben Crawford, organist and director of the choir of St. Peter's Cathedral, was one of the finest evenings of musical entertainment that have been enjoyed in this city. Mr. d'Arnalle's fine baritone voice and admirable diction were displayed to advantage in a group of French songs, for which he played his own accompaniments. Mrs. Crawford also presented on the program a baritone pupil, G. H. Sturdevant, who gave a good account of himself in a group of modern compositions. Mr. d'Arnalle is to reappear here in recital next season.

### Martha Hadley Scores as Soloist at Glen Ridge Musicales

On Friday afternoon, June 15, at the Glen Ridge (N. J.) Country Club, a delightful reception and musicale was given by Mrs. Walter S. Case. Martha Hadley, soprano, of New York, was heard to advantage and sang with great charm an Old English group, Haydn's "With Verdure Clad," songs by Schneider, Leoni, Debussy, Nevin, Arne, Helmund, Salter and J. P. Scott, as well as a group of Weckerlin Bergerettes. Umberto Martucci played her accompaniments.

**YVONNE DE TREVILLE**  
COLORATURA SOPRANO  
Management: Alma Voedisch, 1425 Broadway, New York.  
Personal Address: The Rockingham, 1744 Broadway, New York City.

**DAVID BISPHAM**  
INSTRUCTION IN SINGING & DRAMATIC RECITATION  
OPERA—CONCERTS—RECITALS  
Teaching in New York Throughout the Summer  
44 West 44th Street New York

**MABEL RIEGELMAN**  
PRIMA DONNA SOPRANO  
Boston-National Grand Opera Company, 1916-17  
Concert—Opera—Oratorio  
Address: 905 Pacific Building, San Francisco

**CHARLES GILBERT SPROSS**  
Address: 38 W. 129th Street, NEW YORK  
PIANIST—ACCOMPANIST—COMPOSER  
Latest Songs: "The Awakening"—"Lindy"—"The Merry Month of May"—"My Marjorie"—"Twas You"—"Day break"—"My Hero-ette."

**YEATMAN GRIFFITH**  
Teacher of Florence Macbeth and many other prominent artists and teachers.  
STUDIOS: 318 W. 82d St., New York. Tel. 8537 Schuyler

**GAMBLE CONCERT CO.** Davis Theatre Bldg. 534 Smithfield St. PITTSBURGH, PA.

**MR. and MRS. JOHN DENNIS MEHAN**  
SPECIAL SUMMER SESSION—70 CARNEGIE HALL—TELEPHONE CIRCLE 1472  
MEHAN STUDIOS MANOR (HOME FOR SERIOUS STUDENTS)  
For all particulars apply to 70 Carnegie Hall

**INSTITUTE OF MUSICAL ART**  
of the City of New York  
FRANK DAMROSCH, Director  
Catalogue on application 120 Claremont Avenue



## CHICAGO DISCOVERS NEW TENOR OF MERIT IN JACUES AMADO

Former Capmaker Discloses Voice of Great Beauty in Début Recital  
—"War-time Band" Organized To Furnish Thrills For Chicago Patriots—Ferullo's Band Opens Summer Season—Hinshaw Conservatory Holds Commencement—New Music Studios Opened

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, June 23, 1917.

A NEW tenor made his concert début in Chicago Sunday, and astonished his hearers by the natural beauty of his voice. The tenor is Jacques Amado, who two years ago was a capmaker. After studying singing for eighteen months under Joseph A. Schwickerath, he made his introductory appearance Sunday afternoon in Lyon and Healy Recital Hall. His program was exacting, including contemporary English songs, arias from the Italian operas of Donizetti and Puccini, *Walther's* Prize Song from "Die Meistersinger," the Flower Song from "Carmen," and a group by Schubert.

It was in the Italian arias that Amado was most effective. He has a big, capable voice, of resonant power and vibrant beauty, and he delivered the arias in a manly, straightforward way, with appealing beauty of tone. His high notes were clear and ringing, and his lower notes rich and full. He was not so successful in the Schubert numbers, in which he seemed to lack the power of vocal expression. With training he should become an unusually successful concert singer. He has feeling, and his phrasing is that of a singer with real musical instinct. As yet he has no *mezzo-voce*, and his enunciation in German and French is still very faulty, but the voice itself is of rare beauty.

Hans Hess, 'cellist, and Isaac Van Grove, pianist, assisted. Mr. Hess drew a delightful singing tone from his 'cello, and Mr. Van Grove played two pieces by Adolf Brune with poetic feeling.

### A Patriotic "War-time Band"

A "War-time Band" has been organized to give the city of Chicago patriotic thrills, and to be a rallying center for the important movements that must take place during the war. Glenn Dillard Gunn is training the band for several hours each day, and Lionel G. Tompkins is acting as business manager. An invitation has been extended to John Philip Sousa to conduct the first program. Daily programs will be given in Grant Park, right next to the business heart of Chicago. The first plan was to organize a "Band of a Hundred Drums," but it was found impossible to get one hundred drums and drummers, so the plan was altered to have a patriotic "War-time Band," which will lend its aid to all movements designed to enlist aid for the war.

The summer musical season began Wednesday night when the summer garden of the Edelweiss Gardens was formally opened. Ferullo's Band of forty players is scheduled for a different musical program each night, and the band has been playing an admirable selection of good music, which has been enthusiastically received. Ferullo is an athletic and energetic conductor, and his band plays with gratifying dash and precision. The tonal quality and unity of the different instrumental groups are worthy of remark, and the summer garden, designed by Frank Lloyd Wright in cubist style as a futuristic architectural playground, makes a unique setting for the music.

The Hinshaw Conservatory of Music and Dramatic Art gave its annual commencement concert Friday evening. Estye Rueckberg, piano pupil of Maurice Rosenfeld, played Weber's "Konzertstueck" and G. Magnus Schutz sang two songs from Gounod's "Philemon

and Baucis." Maurice Rosenfeld, head of the Maurice Rosenfeld Piano School, has taken charge of the piano department of the conservatory. He was for twenty-five years a teacher in the Chicago Musical College, and for eight years was music critic of the *Chicago Examiner*.

### New Studio Opens

An important new studio will be opened Monday in the Fine Arts Building by Walter R. Knupfer, music critic of the *Staats Zeitung*, who for twenty years has been a leading teacher on the faculty of the Chicago Musical College. Mr. Knupfer will teach a summer term for pupils and teachers, and on Sept. 10 he will open the Knupfer Studios. The faculty will comprise the following teachers: Piano, Walter R. Knupfer, Isaac Van Grove, Anita Alvarez-Knupfer,

### PHILIP BRUCE IS RECENT ADDITION TO CONCERT FORCES



—Photo by Bachrach

Philip Bruce, Boston Tenor

BOSTON, MASS., June 16.—One of the recent acquisitions to the concert field in this country is Philip Bruce of Boston, a singer of pronounced abilities. He has a virile tenor voice of pleasing quality, which is controlled with skill and a sound understanding. Mr. Bruce has been a student for several years with Ivan Morawski of this city and has coached extensively with Emil Mollenhauer. He is well-known in the musical circles throughout the city.

Mr. Bruce has held a number of important church positions in Greater Boston. At present he and his family are at their summer place at Mere Point, Me.

W. H. L.

### Supervisor of Music in York Public Schools Married

YORK, PA., June 25.—Prof. J. Dale Diehl, supervisor of music of the York public schools, and Kathryn Brubaker Pike of Halifax were married last Wednesday evening in the Halifax Methodist Episcopal Church by the pastor, the Rev. J. H. Slider. The Rev. Ernest Pee of the Lutheran Church at Highspire, a brother-in-law of the bridegroom, assisted in the ceremony. Grace Pike of Millersburg, sister of the bride, and Leslie Diehl of Detroit, Mich., a brother of the bridegroom, were the attendants. Charles Bressler, violinist, accompanied by Helen Loudermilk, played "Lohengrin" as a processional and Mendelssohn's "Wedding March" as the

John Wiederhorn, Mary Magdalen Massmann, Loretto Sheridan, Celia Ellfogen, Dorothy Eichenlaub, Agnes Blaska, Louise Bridges, Verness Fraser; violin, Harry Weisbach, concertmaster of the Chicago Symphony Orchestra; violoncello, Herman Beyer-Hané, solo cellist of the Chicago Opera Association; harmony, composition and history of music, Adolf Brune; opera coach, Isaac Van Grove; ensemble playing, Herman Beyer-Hané; accompanying, Zerlina Muhlmann.

Adolf Brune, who for eighteen years has been a leading music teacher of the Middle West, will open a studio in the Fine Arts Building June 30, to teach harmony, composition, piano, orchestration and interpretation. In the autumn he will have entire charge of the harmony department of the new Knupfer Studios.

### No Substitute for Carreño

The summer session of the Chicago Musical College is beginning with the largest class in the history of the institution. For the first time a guest teacher, Oscar Saenger, will join the faculty, and more than seventy enrollments have been received for work under this noted singing teacher. The college will not try to find a substitute for Mme. Teresa Carreño, who was to have been guest teacher of piano. Her death has forced the cancellation of many enrollments, for the heads of the college decided that it would not be fair to the

bridal party left the church. Preceding the ceremony Helen Wert sang "O Promise Me." After the ceremony a reception for the bridal party was held at the bride's home. The bridegroom is a graduate of Gettysburg College and of the Boston Conservatory of Music.

G. A. Q.

### NEWARK PUPILS' RECITALS

#### Admirable Concert of Week Presented to End Year's Work

NEWARK, N. J., June 20.—This was a week of pupils' recitals. Last Thursday Adele Rankin and some of her advanced pupils gave a recital in the Edison Shop, assisted by Ethel Cecilia Smith, violinist, and Maurice La Farge, accompanist. Among the participants were a girls' chorus. Mrs. Rankin sang the "Bell Song" from "Lakmé."

On the same evening Alexander Berne's advanced piano pupils appeared in Recital Hall. Ernest A. Burkhardt was the tenor soloist. The pupils participating were Kathryn Fell, Melville Cadmus, Dorothy Hollander, Eloise Cook, Sophie Allison, Edith Wildmer and Nelson Oertel.

On Friday afternoon and evening pupils of Irvin F. Randolph, pianist, and Robert Griesenbeck, violinist, gave their annual concert in Recital Hall. A violin quartet presented several numbers. Among those appearing was Mabel Baldwin, pianist, who was accorded honorable mention in the Newark Festival contest a year ago.

Pupils of Eva B. Wilde gave a piano recital, assisted by Fredericka Sims, soprano. Participating were Marion Klinke, Edna Poggenburg, Bertel Kindberg, Charles Corcoran, Dorothy Bradley, Maxine Weichert, Douglas Smith, Margaret Griffin, Isabelle Doolin, William Crow, Harry Beach, Ethel Wayler, Earle Leonard, Natalie Scally, Clarence Maguire and Clarence Watters. P. G.

### VOLUNTEER CONCERTS BEGIN

#### Schubert Symphony Inaugurates Series in Stuyvesant Park

The first of a series of volunteer concerts by various Neighborhood societies was given in Stuyvesant Park, New York, last Sunday afternoon, by the Schubert Symphony Society, an orchestra of sixty, conducted by Henry Lefkowitz.

National anthems were played and a program of a general "popular" nature attracted a large crowd. Many well-known musical organizations have volunteered their services for the coming concerts, as well as singing societies and choruses of the foreign-born people of the East Side.

These concerts are under the auspices of the Gramercy Neighborhood Association and the Wingate Community Center with St. George's Church and the Society of Friends co-operating.

pupils that enrolled to turn them over to a different teacher.

Pupils of Roy David Brown recently played a recital of piano compositions from the works of Beethoven, Mendelssohn, Chopin and modern composers. Albert Penn, pupil of Mr. Brown, appeared Thursday evening in recital, playing groups by Chopin and Grieg, and a group of classical compositions by different composers.

Carolyn Willard presented Geneva Chacey in piano recital last night. Her work showed careful training, for her technique was fluent and she showed good feeling for tonal values and shading.

John Rankl appeared as soloist with the Oshkosh Choral Union and Philharmonic Society of Appleton, Wis., June 5, and will appear in concert at the home of Frank Ogden Magie, Winnetka, June 26. He scored a distinct success as soloist in "The Seasons" at DePere, Wis., May 17.

Sebastian Burnett, baritone, has joined the Sigaldi Opera Company, formed under the auspices of the Mexican government. He has been engaged to sing in "Rigoletto," "Traviata," "I Pagliacci" and "Aida."

Helen L. Levy, Chicago manager, has moved her offices from the McClurg Building to 740 Fine Arts Building. She left to-day for St. Louis, where she will remain several days on business.

FARNSWORTH WRIGHT.

## CALIFORNIA WOULD FAVOR AMERICANS

### Recommendation Before Music Teachers Asks Preference for Citizens of U. S.

Recognition of American musicians in America will be one of the important topics to be considered at the meeting of the Music Teachers' Association of California, which will hold its seventh annual convention at Sacramento on June 20-July 3.

A recommendation, accepted by the Board of Directors, and which will be presented to the convention, asks that local associations promote the giving of public concerts for those who must stay at home during war times, and that the artists engaged for these concerts shall be Americans, or, at least, citizens of countries not now at war with the United States. It is pointed out that many artists performing in the United States have sent and are now sending large sums of American money to assist nations that are in conflict against us. California managers are to be asked to submit to clubs and others engaging musical artists, only lists of persons who are citizens of the United States.

The Sacramento Chamber of Commerce is uniting with the Sacramento branch of the Association in entertaining the state delegates. Among the artists who will be heard in the programs to be presented are Daniel Gregory Mason, Pierre Douillet, Edwin Chamberlain, Julius Weber, Prof. and Mrs. Louis Seeger, A. F. Connant, Mrs. L. C. Nicholson, Edward W. Tillson, Alex. Stewart, F. L. Colby, Ada Clement, Messrs. Meeker, Gleason and Craig, Warren Allen, Redfern Mason, Lucia Dunham, G. McManus, F. E. Behymer, Laurence Strass, the McNeil Club of sixty male voices, the Schubert Club of seventy mixed voices and the vocal quartette.

### Announce Faculty of Marsh School in Schenectady, N. Y.

SCHENECTADY, N. Y., June 28.—The faculty of the Marsh School of Music for next season is announced as follows:

Piano department, Frank E. Marsh, Jr., director; Lois C. Fox, Kennedy Freeman, Katherine Chamberlayne. Vocal, Alfred Y. Cornell, of New York; Cora Giese, Grace S. Hammersley. String Instrument, Chris V. Kuehn, violin and viola; Albert A. Nims, violoncello; Marjorie P. Howland, harp; Stephen St. John, mandolin and guitar. Organ, Katherine B. Chamberlayne. Expression, Dramatic Art and Physical Culture, Bertha J. Hawkins. Wind Instrument, Clarence Greenough, trumpet and cornet; Peter Flint, flute. Theoretical, Frank E. Marsh, Jr., Chris V. Kuehn, Lois C. Fox. Public School Music, Frank E. Marsh, Jr.

H.

ARTHUR

# HERSCHMANN

Another re-engagement for next season is with BUCKNELL UNIVERSITY ORATORIO SOCIETY. His VICTOR RECORDS indicate great clearness of diction and a baritone voice of great resonance. Address: V. M. LEROY, Sec'y. 140 West 82nd Street, NEW YORK



## MARIE KAISER IS AMONG BRIDES OF PRESENT MONTH



Photo by Matzeno

Marie Kaiser Cumming, \*American  
Soprano

Marie Kaiser, soprano, was married on June 26 to Duncan Roderick Cumming of New York City. The ceremony took place at the bride's former home in Kansas City.

Miss Kaiser came to New York City six years ago and has won much success on the concert stage and in appearance with prominent choral and oratorio organizations.

Mr. and Mrs. Cumming will spend their honeymoon in a tour of Yellowstone Park and will motor through the Adirondacks before returning to New York. Mrs. Cumming will continue her professional work as Marie Cumming, under the management of Walter Anderson. A large list of concert engagements has already been arranged for her 1917-1918 season.

### Pianists Owe Great Debt to Modern French School, Says De Voto

It is to the French school of to-day that the modern pianist owes his greatest debt, says Alfred De Voto, who gave a

recent opinion on the modern school of composers to Olin Downes for the *Musical Observer*. Not only in accompaniments, but also in compositions for the piano, the Frenchmen have taken a step farther along the way discovered by Chopin. They have not erred in doing what so many followers of Liszt have labored indefatigably to do—make the piano an orchestra. The piano, at the hands of men like Debussy and Ravel remains itself—an instrument like none other, with certain evident limitations, but also with resources very potent for the production of a beauty peculiar to this instrument. The ultramodern Frenchmen have gone in from this starting-point in the development of new piano figures and novel pedal effects, and I think they are the first musicians to merit the proud designation of originating a new scheme of pianistic tone color."

## SYLVAIN NOACK SCORES IN SALT LAKE RECITAL

Utah Audience Welcomes Boston Symphony's Violinist—Local Artists Assist

SALT LAKE CITY, UTAH, June 14.—Sylvain Noack, first assistant concertmaster of the Boston Symphony Orchestra, was heard in concert, June 11, at the Salt Lake Theater before a brilliant and enthusiastic audience. He was assisted by two of Utah's most gifted musicians, Florence Jepperson, contralto, and Charles Shepherd, pianist.

Special interest centered in this initial performance of Mr. Noack, who is known in Salt Lake musical circles through his wife, formerly Helen Hartley, a local musician of prominence. The violin virtuoso demonstrated rare skill in technique and command of tone that compels both recognition and supreme admiration. His opening number, the Mendelssohn Concerto, Op. 64, revealed an intimate touch with the ever varying moods so characteristic of Mendelssohn music. Then followed a group of songs by Miss Jepperson, in Italian, French and German, including a magnificent rendition of Wagner's "Träume," followed by an encore, "Lockruf," by Ruckauf. Her English group included "A Spirit Flower," by Campbell-Tipton; "By the Waters of Minnetonka," by Lieurance and "Woman of Inver," by Loughborough. In the latter Miss Jepperson rose to great dramatic heights in her interpretation of this stirring poem.

Charles Shepherd, aside from playing all accompaniments for both violin and voice, came in for his individual honors when he played a group of three short numbers. He was enthusiastically endorsed, responding with the Gluck-Brahms Gavotte.

Mr. Noack's other numbers were Kreisler's "Tambourin Chinois," Mrs. Beach's "Berceuse" and the Sarasate "Spanish Dance," No. 7, which proved the gem of the group. The concluding number on the program was the brilliant Wieniawski Fantasia. So great was the burst of appreciation that followed his final number that Mr. Noack again gave his audience another moment of enjoyment when he played with rare artistry Schubert's "Moment Musical."

Mr. and Mrs. Noack will remain in Salt Lake until the end of the month. Then they go to Bar Harbor, where Mr. Noack has a summer engagement.

Z. A. S.

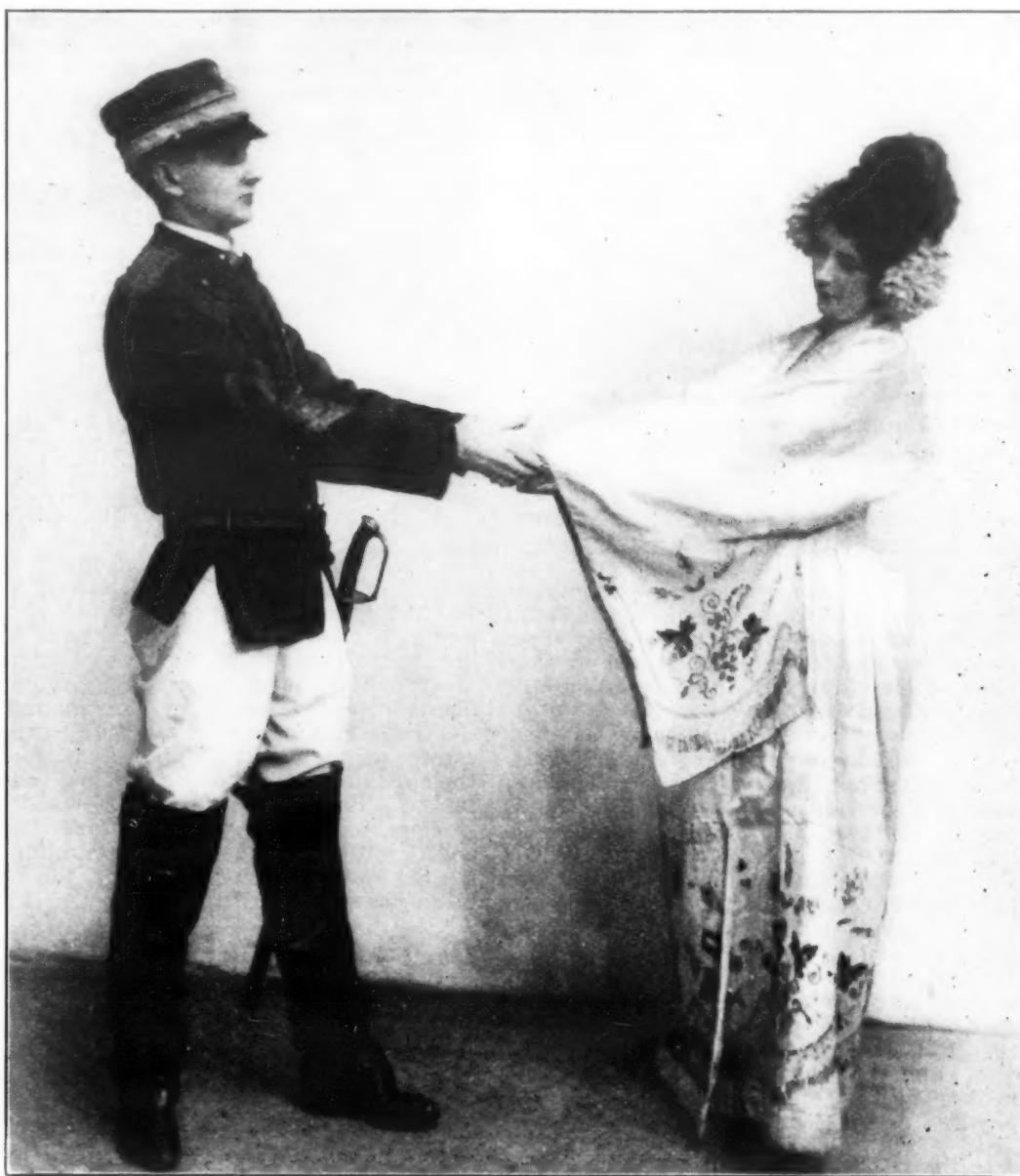
## PIQUA CHORUS ENDS SEASON

Musical Club Gives Inspiring Program Before Large Audience

PIQUA, OHIO, June 22.—The program given recently as a finale of the Piqua Musical Clubs year made a fitting end for a season of brilliant concerts. Under the leadership of H. O. Ferguson, conductor, the club gave Wagner's "Hail, Bright Abode," the Schubert "Twenty-third Psalm" and excerpts from "Cavalleria Rusticana." The entire program was given by local musicians and served to emphasize the ability which has been developed here under musical interest and appreciation. Mr. Ferguson's forces acquitted themselves admirably in each offering.

The soloist was Mrs. Forrest E. Kahn, who sang for the first time at a Piqua concert. Her engaging personality and the purity of her tones won her a deserved ovation. Ruth Johnson supplied pleasing accompaniments. The Music Club series, of which the spring concert was the termination, has included the appearance of Anna Case, Charles Gilbert Spross, Albert Spalding and the Cincinnati Symphony Orchestra.

## PHILADELPHIA HEARS FINE REVIVAL OF "THE GEISHA"



George Hottel as "Lieutenant Fairfax" and Phebe Mackay as "O Mimosa San" in the Jones Operetta, "The Geisha"

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, June 25, 1917.

BEFORE an audience which filled the Broad Street Theater last Monday evening, Sydney Jones' tuneful operetta, "The Geisha," was given a noteworthy revival under the skillful direction of Ada Turner Kurtz. These annual productions of Mme. Kurtz are events of more than ordinary musical importance, since the cast and chorus are composed of well-known local singers selected from among the many talented pupils of the Kurtz studios.

The production of this year proved no exception to the rule. It revealed many talented singers who, by their effective work, compared favorably with seasoned professionals.

The cast included Phebe Mackay, who made a charming and winsome *O Mimosa San*. She disclosed a voice of real beauty and her conception of the part was authoritative. Helen Wilson, as *Juliette Diamant*, the French girl, scored triumphantly through her splendid impersonation of the "tea house interpreter." She has undoubted talent and possesses just the right voice and sense of humor for the part. George Young, as *Wun-Hi*, was a most happy selection. He has ingenuity which, coupled with a pleasing voice, proved one of the "hits" of the performance. Horace Entricken made an imposing *Captain of the Governor's Guard*. His part, though an important one, did not give him much opportunity for vocal display, a regrettable fact, since he possesses a tenor voice of remarkable beauty and fluency. George Hottel, as *Lieutenant Fairfax*, proved his worth through his distinguished work. He likewise is the possessor of a sympathetic tenor of much warmth and sweetness. Jessie Lovejoy, a singer of excellence, essayed the character of *Molly Seamore* in admirable manner. Leone and Mabel Purcell were well cast in congenial rôles and sang convincingly. Frieda Schubel, a contralto of great promise, gave a splendid characterization of *Lady Constance Wynne*, and Walker Clelland proved himself a majestic and dignified *Marquis Imari*. Others who deserve

credit were Eleanor Moore, Ida Powell, Eleanor Innes, Esther Cassell, Marion Schnepf, Madeline Watrous, Irma Schlichter, Marjorie Chase, Owen Jones, Lester Purcell, Jack Painter, Charles Cusick, William Ranier and Edward Hoyt.

The graceful dancing of Leonette Rehffuss and a stirring patriotic spectacle introduced between the first and second acts revealing Beatrice Crossley as a Red Cross Nurse, Ethel Smeltzer as the Spirit of France, Chance Spearing in Highland costume, Leonette Rehffuss as the Spirit of America and Kathryn Meisle garbed as Columbia, were outstanding features which brought forth enthusiastic applause. The chorus was full voiced and responded with accuracy and the stage settings picturesque. Harry Fairleigh made a capable stage director and Louise Heffern supplied excellent accompaniments.

M. B. SWAAB.

### Plattsburg Quartet Joins Llorra Hoffman in Recital

PLATTSBURG, N. Y., June 24.—This evening Llorra Hoffman, the soprano, gave a song recital in the open-air theater in the grove on the camp reservation. Miss Hoffman was assisted by a quartet composed of Louis Burke, T. C. Jessup, Edward Murphy and C. J. Speicher, all members of the camp. The recital was attended by fully 4000.

SOLOIST SEASON 1917-18  
NEW YORK ORATORIO SOCIETY  
N. Y. PHILHARMONIC SOCIETY

# GRACE KERNs

SOPRANO

"Take Melba at her best and then you have an idea how GRACE KERNs sang on Thursday night." — Joseph Paché, Conductor Oratorio Society of Baltimore.

Mgt.: Haensel & Jones, Aeolian Bldg., N. Y.

Frederick Gunster  
TENOR

Management: Haensel & Jones,  
Aeolian Hall, New York

## Mary Kaestner

SOPRANO

Prima Donna  
San Carlo Opera Co.

Concerts - Opera  
Season 1917-18

Mgt. Fred Renard, 216 W. 70th St., New York

## Cecil FANNING

Baritone

H. B. TURPIN, Accompanist

For terms and dates address:

H. B. TURPIN, 601 Conover Bldg., Dayton, O.

For Dominion of Canada:

SCHNEIDER & GUTZEIT,

Bank of Commerce Chambers, Toronto, Canada.

## Julius William Meyer

VOICE PRODUCTION  
and INTERPRETATION

CARNEGIE HALL

Telephones, Circle 1350, Studio Prospect 1380, Residence



## 100,000 TO ATTEND BROOKLYN CONCERT

**Patriotic Program at Prospect  
Park on June 30 Includes  
Noted Soloists**

What is expected to be the greatest event of its kind ever witnessed in Brooklyn and one of the most notable in Greater New York is the big patriotic concert that will be given at Long Meadow, Prospect Park, Brooklyn, on Saturday afternoon, June 30, at four o'clock. The plan for the concert was suggested to the Brooklyn Park Commissioner, Raymond V. Ingersoll, by W. L. Coghill, New York manager of the John Church Company, and it is Mr. Coghill who has worked out the brilliant program and the many arrangements.

The concert is to be free to the public and preparations are being made to seat as many as 40,000 of the hundred thousand who are expected to attend. A chorus of 5000 voices made up of pupils from the high schools and elementary schools of Brooklyn, conducted by Dr. Frank R. Rix, director of music in the New York City public schools; John Philip Sousa and his band of seventy, Anna Case, the Metropolitan soprano, and David Bispham, the famous baritone, will give the program. The chorus will be seated on a mammoth stand, 150 feet by 104 feet, and will be so arranged that it will make a living "Star-Spangled Banner," the singers being garbed so that this effect will be produced.

Each pupil will in addition carry a small American flag, Mr. Coghill having secured a donation of 5000 flags from a flag manufacturer. The entire concert will be given without any cost to the city, the artists donating their services, and printers and manufacturers presenting for this occasion all the printing and other materials.

**Cecil Fanning Sings "The Creation" Before 5000 at Columbus, Ohio**

Before leaving for the Pacific Coast Cecil Fanning sang in two performances of Haydn's "Creation" at the Ohio State University, under the direction of Alfred Rogerson Barrington. These con-

certs of Mr. Barrington are annual events of Commencement Week at the University, and attract capacity audiences. The first evening 2200 were present and the second evening nearly 3000 persons packed every available seat and all the standing room in the large Gymnasium. Mr. Fanning has sung ten times at Ohio State, which is located in his home town. On June 8 Cecil Fanning left for Los Angeles to join Mr. and Mrs. H. B. Turpin.

### MME. SUNDELIUS ON TOUR

**To Fill Important Dates Before Resting  
in Bridgeton, Me.**

Following her series of concert appearances, which opened in Boston, June 21, and continue through to Montreal, Buffalo, St. Louis, Milwaukee, Minneapolis and on to Seattle and Tacoma, where Mme. Sundelius will be soloist at the great Swedish Singing Festival, July 12 and 13, the popular singer will have little time to call her own until her return the latter part of the month, when she leaves for her summer home at Bridgeton, Me.

At Bridgeton Mme. Sundelius will live out of doors, working in her garden, rowing, swimming, walking, sleeping and dining in the open, thus preparing herself for the season to come, which promises to be more than ever filled both with her performances of new roles at the Metropolitan, and the concert engagements already booked by her manager, Gertrude F. Cowen. In addition to these comes an important appearance under the auspices of the Bay View chautauqua, Bay View, Mich., Howard D. Barlow, conductor, where Mme. Sundelius is to be the featured attraction of the season with George Rasely, the brilliant young American tenor.

**Linnie Love and Lorna Lea Appear at  
Private Musicale in Passaic**

Linnie Love and Lorna Lea entertained at a farewell party in honor of George Cligsbee at the New York home of his sister, Mrs. H. H. Frazee, on June 15. They sang solos and duets. Sunday evening they sang at the home of Harold Wells Turner, Passaic, N. J., who gave an evening of song to his many friends. Mr. Turner, who is publisher of *Health Culture Magazine*, has for the past season been studying voice with Miss Love, and on Sunday evening he added several songs to the admirable program given.

## BALTIMORE PLANS PATRIOTIC "SING"

**Huge Concert Will Form City's  
Observance of Independence  
Day This Year**

BALTIMORE, Md., June 19.—The "All-American" rally which has been planned by Frederick R. Huber of the Peabody Conservatory of Music as a suitable patriotic "sing" to be held at Druid Hill Park on July 4 is being given consideration by Mayor James Preston. Instead of the usual community singing at the base of Washington Monument, Mr. Huber has suggested a rally in the park, where it is estimated a chorus of 35,000 persons can join in the concert, at which the Municipal Band will play. The words of familiar airs and patriotic tunes will be thrown upon a large screen, so that thousands may join in the "sing."

Edgar T. Paul, choirmaster of Har Sinai Temple, has been appointed general director of the musical functions in connection with the local celebration of the quadri-centennial of the Reformation. The celebration will continue during the week of Oct. 29, under the auspices of the General Synod of the Lutheran Church in America. A large chorus will be organized from the various church choirs of the denomination.

Among the choir announcements made recently is that of the Madison Avenue Methodist Episcopal Church, where the following have been engaged: Mary Soule, organist and director; Emily Diver, soprano; Cornelia Burns, contralto; Charles Reiner, Jr., tenor, and Harry K. Rosenberger, bass. This quartet choir will be augmented as the services demand. F. C. B.

**Lida Shaw Littlefield Pupils Give Concert in Brockton**

BROCKTON, MASS., June 16.—Lida Shaw Littlefield, the soprano and singing teacher of this city and Boston, recently presented some of her pupils in concert at Pythian Temple, assisted by Kathryn Perkins, harpist, and Grace James, accompanist. The pupils were:

Marjorie Gilchrist, Bernice Richmond, Mrs. Flossie Skinner, Mrs. Hulda Underdown, Mrs.

Marion Fouche, Mrs. Elroy Thompson, Mildred Ames, Alice Sullivan, Edna Philipp, Mrs. Lulu Heinlein, Blanche Jewell, Helen Thayer, Mildred Perry, Margaret Grace, Mrs. Emma Walker Chase, Caroline Holbrook, Violet Peterson, Lida Eldridge, Mrs. Maud Snow Bryant, Mrs. Alice Howard, Ellen Nelson.

These singers presented a program of solo, duo, quartet and chorus numbers, in the singing of which they revealed their efficient and painstaking training and individual talents. W. H. L.

### AID LOUISVILLE REGIMENT

**Local Forces Unite for Benefit Concert  
—Church Choirs Join**

LOUISVILLE, KY., June 23.—Through the efforts of Mrs. Sidney J. Myers a concert was given by leading local artists for the benefit of the First Kentucky Regiment at Macauley's Theater last week. A large audience gathered to applaud the artists and assist the regiment.

The artists and organizations were the Monday Musical Club Chorus, under Carl Shackleton; the Louisville Quintet Club; Cecil Gordon, contralto, of the Conservatory; Patrick O'Sullivan, pianist; Sidney J. Myers, Jr., violinist; Clarence Wolff, baritone; Emanuel Morris, reader, and the First Regiment Band.

The Jubilate Choral Association, an organization of 150 voices, from the choirs of ten churches of Louisville, New Albany and Jeffersonville, gave a concert at the First Presbyterian Church, under the leadership of Ernest J. Scheerer. The chorus was assisted by Marguerite Bertelle, soprano; Mrs. Daniel Shrader, mezzo-soprano; E. J. Coleman, baritone, and Effie Cannon, violinist. Margaret McLeish was the organist and Mrs. Harry Long the pianist. H. P.

**San José Hears French Program Given  
by French Artists**

SAN JOSÉ, CAL., June 12.—Music of French composers presented by French artists, under the auspices of a local French society, was given last evening in Elks' Hall. The artists were Mme. Jeanne Gustin Ferrier, mezzo-soprano; Emilio Puyans, flautist, and Giulio Ormay, accompanist. Mme. Ferrier sang numbers by Massenet, Fauré, Chausson, Leroux, Hùe and several folk-songs. For a final recall she sang in spirited manner the first stanza of "La Marseillaise." Mme. Ferrier possesses a pleasing personality and a well trained voice, which won the first prize at the Paris National Conservatory during her student days. Mr. Puyans has been heard here on several occasions, the last time being when he appeared with Mme. Melba. He fully upheld his reputation as an artist. Mr. Ormay gave splendid accompaniments. M. M. F.

### Maria Claessens in Central America

PANAMA, R. P., June 13.—Mme. Maria Claessens, the Belgian contralto, has just left the Isthmus for a concert tour of Central American countries, beginning in Guatemala. During a stay of a little less than a month in Panama Mme. Claessens gave two concerts in the National Theater, Panama City, and several in the Canal Zone villages and military posts. At the Hotel Washington, Colon, and the National Theater the singer gave successful concerts for the War Relief Fund, of which the American minister, William Jennings Price, is the head, and for the Red Cross. J. M. B.

**Arthur Edward Stahlschmidt Composer  
of New Patriotic Song**

Arthur Edward Stahlschmidt, the New York vocal teacher, has written a patriotic song, entitled "America, Dear Homeland." The words are also his work. It is dedicated "To the American Legion."

By special arrangement with the National Federation of Women's Clubs, the firm of John W. Frothingham, Inc., has undertaken the management of the three winners of the National Contest for Young American Artists. The successful contestants in the different classes were Marie Loughney, contralto, of Lansdowne, Pa.; Solon Robinson, pianist, of Kansas City, Mo., and Graham Harris, violinist, of Chicago. The three young artists have been booked together in several club courses.

Shippan Point, near Stamford, Conn., promises to be the center of an artist colony this year, with the Stamford Yacht Club transformed into a musical haven of refuge. Anna Case led by renting a large home on the point, and she was soon followed by Mr. and Mrs. F. C. Coppicus and Mr. and Mrs. Luca Botta.

## ROYAL DADMUN

MINNEAPOLIS SYMPHONY ORCHESTRA, Emil Oberhoffer, Conductor

Engaged for Nov. 4th as SOLOIST with the MINNEAPOLIS SYMPHONY IN MINNEAPOLIS

### EXCERPTS FROM CRITICAL REVIEWS

Minneapolis Daily News, April 9: "A baritone of fine quality, rich and sonorous."

Des Moines Register, April 14: "His delivery of the stately music was without flaw."

Aberdeen Daily News, April 10: "A better baritone singer than Mr. Dadmun, Aberdeen has never heard."

Dubuque Telegraph-Herald, May 13: "Royal Dadmun, baritone, now means to Dubuque people a very excellent artist."

Kalamazoo Gazette, May 15: "Mr. Dadmun sings with the distinction of an artist."

Alton, May 4: "He sings with authority and ease."

Appleton Evening Crescent, May 25: "Dadmun's voice is rich and satisfying and proved popular with the audience."

Management: MUSIC LEAGUE OF AMERICA, 1 WEST 34th STREET, NEW YORK



## CARL FRIEDBERG

*Acclaimed one of the Greatest Masters of the Piano*

**Available all Season 1917-1918**

**For Bookings Address:**

**Exclusive Management: Annie Friedberg**

**Metropolitan Opera House Bldg., New York**

**Steinway Piano**



## ROXAS SHOCKED BY CUSTOM OF TRANSPOSING SONGS

Artistic Effect Destroyed by Altering Original Key of Arias and Concert Numbers, Asserts Italian Coach—Composers Created Works for One Voice Only, He Declares

"BELLINI'S wonderful old aria, 'Ah non giunge,' sung in G Major! I can't tell you how it shocked me. I had never heard anything like it before; I was stupefied." The speaker was Maestro Emilio Amico Roxas, the Italian coach and vocal instructor. He was taking up a subject which, unless the writer errs, has escaped the musical world in America in its rapid development, a subject of great esthetic importance that has been passed unnoticed in the musical advance of America.

"It was when I came here two years ago this month and was beginning to teach," continued Maestro Roxas. "A young lady came to my studio for lessons. I asked her what voice she had, and she replied 'coloratura soprano' and handed me the aria from 'Sonnambula'! I took the music and sat down to the piano, whereupon she began. We had not gone many measures when I felt that something was wrong. Here was an aria that I had played and conducted countless times and, of course, I didn't stop to look carefully at the music which she had handed me. All of a sudden I looked and I saw—G Major. I stopped. How can a coloratura soprano sing a Bellini aria transposed down a third? I explained to her and learned to my great astonishment that she was not aware of the fact that she was not singing it in its original key.

"She had gone to a music store and asked for 'Ah non giunge,' and they gave it to her in G Major. Think seriously of that and you will see what I mean. The old masters of *bel canto*, Bellini, Donizetti, Rossini, all planned their music with the voice pre-eminent in their minds. When Bellini wrote this aria in B Flat Major he did it for a reason and it is no longer the same in another key. He wanted it to display a certain type of voice, a voice that could sing it in this particular key. So that transposing it destroys his very intention.

### Répertoires Merged

"Now I was not here long before I discovered that this was a regular practice in America. The répertoires are merged—a soprano is not satisfied to sing the arias from the soprano repertoire; the other voices likewise. It is not only so in operatic study, but also in songs. I shall come to that later. In Italy a singer offering an operatic aria at a concert would not think of singing anything that was not originally intended for his or her voice. Heaven knows the repertoire is large enough for all voices to stick to their own and not appropriate the music written for the other voices by transposing it up or down.

"I find that here sopranos sing 'Mon coeur s'ouvre à ta' from Saint-Saëns's 'Samson' and 'O Don Fatale' from Verdi's 'Don Carlos'; basses sing the 'Pagliacci' Prologue in B Flat, also the 'Dio Possente' from 'Faust,' and tenors, really second tenors, glory in the Arioso 'Vesti la giubba' from 'Pagliacci' in D Minor. It is all possible, but artistically wrong.

I am waiting for a contralto to come to me with the 'Mignon' 'Je suis Titania' transposed down for her voice!

"As far as the practice of transposing goes, there are a few exceptions permitted in Italy in the opera; for ex-



Maestro Emilio Amico Roxas, Prominent Italian Vocal Teacher and Coach of New York

ample, tenors often transpose the 'Di quella pira' in 'Trovatore' to B Flat and sopranos the 'Lakmé' Bell Song to E Flat. That is legitimate enough, for, even when they do that they are within their own repertoire."

### Blames the Publishers

Maestro Roxas complains that in this way new songs are never properly presented to an intelligent listener, for at one recital one hears a new song sung by a baritone and concludes that it is a baritone song. But no, the very next day one may go to Aeolian Hall and hear it sung by a soprano. "It is partly the fault of the publishers," Maestro Roxas went on to say, "who, having no restrictions laid on them that prevent their reprinting the old arias, bring them out in as many keys as the demand calls for. If an aria becomes popular and singers of all voices ask for it, the publisher issues it with never a qualm as to the artistic propriety of his procedure.

"And they do it with songs, too. The American composer has his songs appear in two and three keys at once. To me that is not right. The modern Italian songs of our biggest men, Zandonai, Mascagni, et al., are issued for one voice, the division of voice the composer had in mind when writing it. For the voice plays a part and so does the tonality. One writes in a certain key in composing a fresh and joyous song of spring or a love song and in another in writing an elegy, does one not? You ask about Tosti? His case is different, for he wrote his songs with no thought of their being concert works. He wrote them, first of all, generally in a key in which the people, anybody and everybody, could sing them. They were for the home, for the family, not for the concert platform.

And if some of them have, through their melodic appeal, won a place on concert programs and have so been issued in every conceivable key the blame is not Tosti's.

### A "Reductio Ad Absurdum"

"I know that singers, just as they trespass on each others' répertoires, transpose songs to make them easier. And no analogy will show how inartistic is this practice better than this: Suppose Mr. Stransky found that his first violins in the New York Philharmonic had trouble sustaining the high tones in the 'Lohengrin' Prelude and so had it all transposed down from A Major to F Major. The procedure—which is, of course, quite out of the question—would rob the work of its color and the wonderful natural harmonies, A and E, which the first stand holds at the opening of the work, would not be possible. And you who heard would know that something was wrong, instinctively, I say. It would no longer be the 'Lohengrin' Prelude. Or in a choral work, if, for example, in the Bach 'St. Matthew' Passion, with its innumerable high notes for tenor, the tenor soloist sang all his recitatives down a tone or tone and a half, what would happen? There would be no blend between the close of his recitative passages and the next chorale. Every one in these two cases, orchestral and choral, would rise up in righteous indignation and say that the artist was violating the sanctity of Wagner and Bach.

"But singers do it every day. Think of a song like Schubert's 'Erlking'; sopranos, basses, contraltos, baritones, all sing it. Do you think that Schubert wrote it with that intention or that he published it that way? Can you picture Schumann handing in to his publishers 'Der Nussbaum' in three keys, high, medium or low? Yet that is what is being done in America to-day. We must not continue it, I feel, and feel very strongly. The composer must be firm and not bend to the publisher's desire to sell as many copies as possible by having his song in all keys. It is artistically false; it is musically impure and it leads singers from the right to the wrong path. America is too great a land to allow this practice to grow. Check it before it becomes too late!" A. M.

### Start Movement for Public Band Concerts in Holyoke, Mass.

HOLYOKE, MASS., June 12.—The closing concert of the season was given at the Second Congregational Church last evening. The auditorium was packed, many standing in the aisles. Organist William C. Hammond was assisted by the Holyoke City Band, Frederick Grady, director. At the close of the program a movement was started to secure band concerts for the playground, and the Mayor will be urged to allow an appropriation for the purpose. It is thought that action will be taken also in the interest of indoor band concerts. The program last night was a patriotic one throughout, and closed with the singing of "The Star-Spangled Banner" with organ and band accompaniment.

W. E. C.

### Leon Rice, Tenor, Gives Commendable Recital in Danville, Va.

DANVILLE, VA., June 13.—Leon Rice, tenor, assisted by Jennie Caesar-Rice, pianist, gave a concert at the First Baptist Church on June 12. The program included songs by Leoni, Del Riego, Franz, Chaminade, Marshall and Frank Tours; also groups by American composers. Jean Paul Kürsteiner songs were featured, among the best of these being the "Invocation to Eros" and "The Betrothal." Mr. Rice gave the "Narrative" from "La Bohème," this being his only departure from an all-English program. The tenor's interpretations were highly commendable. Mrs. Rice's accompaniments were irreproachable. J. G. H.

### Chicago Orchestra Members Insured Free of Charge

A contract whereby all employees of the Chicago Orchestral Association are insured free of charge, on the group plan, has recently been entered into with a Hartford insurance company. Every musician is insured to the extent of \$1,000, regardless of length of service, and all other employees for the same amount after they have been with the association for one year. This includes about one hundred persons. The association pays the entire premium.

Florence Ferrell, soprano, has completed a successful recital tour in Canada and is booked from September to December to sing in a series of Edison tone-test recitals and concerts.

## COMMUNITY CHORUS BEGIN SUMMER WORK

Resume "Sings" in Central Park—Will Lead Singing at Fourth of July Demonstration

The New York Community Chorus, Harry Barnhart, director, will resume on July 1 the "sings" which were so successfully conducted last summer in the Mall at Central Park. The open-air meetings will be held through the summer and early autumn, culminating in the "Song and Light" festival, to be held on Sept. 13. On July 4 the Community Chorus will lead the singing at a patriotic celebration to be given under the auspices of Mayor Mitchel in the City College Stadium.

The financial committee of the chorus has recently prepared a statement of the expenses of last year's work, which totaled \$29,537.15. A new financial secretary, Miss Sidney Colestock, has been appointed, who will this year relieve the executive committee of direct charge of the financial burdens of the organization, and to Miss Colestock contributions to the work of the chorus may be forwarded.

W. Kirkpatrick Brice will head the executive committee this year. It is the wish of both Mr. Brice and Mr. Barnhart that the chorus shall remain absolutely free to everyone and that everyone interested may be given the opportunity to help the work which has been done to extend the message of the chorus to an ever-widening circle. To make this possible it has been decided to establish a Citizens' Fund to provide for the work of the coming year. It is this fund which Miss Colestock will direct. Every member of the chorus will be given opportunity to contribute to the fund, but the weekly collections will be continued for those who prefer to contribute week by week.

Expenses and receipts of last year's work are as follows:

Income: Contributions, \$8,305.93; Collection Box and Donations at Park, \$846.98; Sale of Music, \$1,406.05; Sale of Stamps, Song Sheets, Buttons, Cartoons, \$109.90; Sale of Tickets—Dinner to Mr. Barnhart, \$237.00; Loan 1917, \$7,668.38; Deficit 1916 (advanced to Mr. Brice), \$11,323.55; Total Income, \$29,897.79. Expenses: Pictures, \$60; Music, \$1,398.93; Salaries, \$8,206; Advertising, \$367.70; Printing and Stationery, \$1,157.75; Postage, \$639.73; Stenography, \$563.64; Rent of Office, \$172.50; Rent of High School, \$577.20; General Expense, Secretary, Telephone, etc., \$627.58; Orchestra at Park and Parkmen, \$2,574; "Song and Light" Festival, \$4,017.68; Song Rally, \$275.34; Christmas Song Festival, \$3,879.54; Hippodrome Meeting April 29, 1917, \$1,203.90; Carnegie Hall Meeting May 13, 1917, \$474.50; Hippodrome Meeting June 1, 1917 (not complete), \$3,225.16; Dinner to Mr. Barnhart, \$116; Total Expense, \$29,537.15.

### Caruso Cables to Gatti-Casazza from Buenos Ayres After Singing "L'Elisir"

Enrico Caruso cabled to Giulio Gatti-Casazza, director of the Metropolitan Opera Company, last Monday from Buenos Ayres, saying that he had made his first appearance of the season in the South American city in Donizetti's "L'Elisir d'Amore."

### The Organist Who Would Better His Position

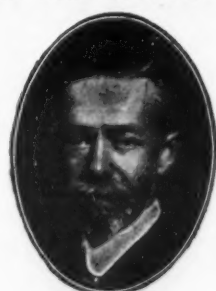
Twenty-five organists in prominent New York churches today owe their appointments to their study at the

### Guilmant Organ School

This unique school, which offers a faculty and facilities for study not equalled by any other similar institution in America, aids its students to secure the best available positions.

### SUBJECTS TAUGHT AT THE SCHOOL

ORGAN  
Harmony  
Counterpoint  
Orchestration  
Proof-Reading of Music  
Keyboard Work  
Accompanying  
Choir Directing  
Organ Tuning  
Organ Construction  
Gregorian Chant  
Etc., etc.



DR. WILLIAM C. CARL, Director  
44 W. 12th St., New York



## FREDERICK GUNSTER

TENOR

Is singing the complete cycle

### "Three Songs of the Desert"

By Gertrude Ross

- |            |                                  |     |
|------------|----------------------------------|-----|
| 1. Dawn.   | Low Voice (c-E) High Voice (d-F) | .60 |
| 2. Night.  | Low Voice (a-F) High Voice (F-a) | .60 |
| 3. Sunset. | Medium or High Voice (c-E or g)  | .60 |

(Not published in book form)

Published by WHITE-SMITH MUSIC PUBLISHING COMPANY  
Boston New York Chicago



## "SING AND KEEP ON SINGING" ADVISES KATE DOUGLAS WIGGIN

Noted Author Deplores Lack of Music in Rural Communities—  
Each One Should Help in Matter of Musical Development,  
She Urges—"Bad Enough to Be Ingloriously Mute, But No  
Need of Going Through World Tone Deaf"

ONE of the most ardent workers for the development of the community music movement in rural communities is Kate Douglas Wiggin, the distinguished author. Mrs. Wiggin knows country life and its needs, as her stories of New England life so amply testify. What she had to say to the audience that gathered for the last Saco Valley Music Festival at Bridgeton, Me. (conducted by Llewellyn B. Cain) applies equally to rural communities in all parts of the country.

"Sing and sing and keep on singing," was Mrs. Wiggin's admonition, in urging that, as to the rural communities, "it is impossible to deny that there is too little diversion, recreation, sport, play; too little pleasure, too much of the monotony of the daily task, without the happy interruptions that lift the spirit and give it wings."

"So far as literature goes, magazines and books penetrate now to the most remote places, so that there is scarcely a human being beyond the inspiration of the printed page. Paintings and sculpture are unattainable, at present, but some time reproductions of the truly great things may come to us as books do. They surely will, when we crave them sufficiently."

"But how about music? Here is a refining, a civilizing influence, here an art and science which, in its simplest form, can be grasped by a child; here is an outlet for joy or sorrow, a bond of fellowship, a fine stimulus for body, mind and soul, and what are we doing with it in the smaller towns all through the State?"

### Little Church Music Now

"The country choir does not compare with that of forty or fifty years ago and the congregations don't begin to sing as well. True, they are mostly off motoring—those congregations—but even the loyal churchgoers of this generation do not make music as their fathers did. Where now can you pass an old-fashioned white-painted meeting house on Sunday mornings and hear the great bursts of melody that used to pour through the open doors and windows? The tender strains of 'Naomi' or 'Ariel,' 'Duke Street,' dignified and stately, 'Coronation,' magnificent, triumphant?"

"When I was a child I believe you could have heard our congregation sing, 'Bring Forth the Royal Diadem,' a quarter of a mile away, and though the quality of tone may not have been equal to the quantity, I am sure it was as good for the soul as it was for the lungs! I should like to hear a present-day audience shake off its listlessness, open its throat and sing the old hymns once more, but no-

body under fifty even knows the words nowadays!

"The village singing school is gone, too, and the musical instrument in the district school leaves much to be desired. The young people seemingly sit no more on the stone steps or out under the trees, singing in the moonlight. I am glad if they have outgrown the cheerful inanities of 'Seeing Nellie Home' or 'My Bonnie Lies Over the Ocean,' but have they put anything better in their places?"

### Everyone Should Help

"This state of things is quite hopelessly wrong. In each village of 100 people there ought to be growing up every year or two, one good pianist, one violinist (even if he is only a fiddler) and one player on the flute, 'cello or cornet. There should be at least two persons who could sing duets acceptably and four who could read simple quartets at sight, keeping up in some slight degree with modern compositions. Music is cheap, the trouble is that it is not recognized as necessary. It is beside the mark to say that not all of us care for it. The less we care for it, the worse is our case. It is bad enough to be ingloriously mute, when the Lord has given us all a tolerable singing apparatus, but at least we needn't go through the world tone deaf besides. What are we going to do about it? Just what this chorus is doing, only more and better still. Just what its leader is doing so splendidly."

"I respect a sincere artist whenever I find him, but when I see a man who can endure fatigue, sacrifice his comfort, work in obscure places with untrained voices and do it all with courage, enthusiasm and unflagging zeal, just because he holds his vocation high and dear, then I do more than respect him—I glory in him!"

"Each one of you can help in this matter of musical development. You can encourage church choir singing; can beg your school committee to give you a teacher who can either sing or play the melodeon; you can buy that melodeon if there isn't one; you can arrange a village glee club, be it with three or with thirty members. No endeavor can be too great, for this work of yours is more than an assembling of musicians who are to give pleasure to an audience, it is, if you choose, a serious and noble undertaking. Having done all, then sing and sing and keep on singing. Sing for your own valley and the song will ring through the State."

### Success of School Violin Work Demonstrated in Washington Concert

WASHINGTON, D. C., June 16.—An exhibition of what can be accomplished by school children in violin class lessons was given at the Wilson Normal School recently, when more than a hundred children played ensemble numbers under the direction of Prof. Josef Kaspar. These classes have been formed in various parts of the city and are taught after school hours, for a nominal sum to the individual pupil. The experiment of this first year in such work has proven its advisability for continuance. It is by such training as this that performers will be developed for the Community Orchestra which Hamlin E. Cogswell is directing.

### MacDowell Memorial Tribute to Carreño

Among the display of flowers at the funeral of Mme. Carreño was a wreath sent by the MacDowell Memorial Asso-

ciation as a tribute to the loyal friendship of this great artist for her former pupil and protégé, the late Edward MacDowell. Only last season Mme. Carreño played his "Keltic" Sonata in Sweden, Denmark and Spain. When Mme. Carreño had at length won the opportunity for a brilliant Berlin debut, she chose the second Concerto of MacDowell for one of her numbers. The conductor protested strongly, but Mme. Carreño was adamant and refused to play unless she were given full latitude to play what she willed. As a result she scored such a rousing triumph with that number that she was compelled to repeat the Scherzo, and thus launched the composition in a manner which brought MacDowell's name triumphantly before the German musical public.

### Music Instead of Essays at Wilmington School Commencement

WILMINGTON, DEL., June 21.—The continued growth of music in its best estate as a part of universal education was exemplified here Thursday evening in the commencement of the Ursuline Academy, a leading Catholic school of Delaware. After the customary saluta-

tory a chorus sang "With Courage and Faith," by Meyerbeer. Haydn's Symphony, No. 2, was played upon two pianos by Mercedes Helen Wade and Mary Louise Bultman. Berthold Tour's Minuet was offered on two pianos by Jean Ursula Goodman at the first piano and the Misses Mary Louise Bultman and Mercedes Helen Wade at the second. Again the chorus sang, this time a Neapolitan barcarolle by Ross Hilton, "Over the Rippling Sea." The valedictory, presentation of diplomas, an address and the "Star-Spangled Banner" closed the program, which was unusual because of the prominence of good music in place of the customary schoolgirl essays.

T. C. H.

Annie Louise David, well-known harpist of New York, is scheduled to spend part of next season in the Santa Clara Valley, California, and has been engaged to teach during the school year at the Pacific Conservatory of Music in San José, Cal.

The Benjamin Jepson memorial prize in music at the Yale School of Music was awarded to Mary Maher of New Haven, a student of Yale University.

## WALTER DAMROSCH'S OPINION OF MERLIN DAVIES' ART TENOR

October 16th, 1916

Mr. F. W. Haensel,  
Haensel & Jones,  
Aeolian Hall, New York.

Dear Mr. Haensel,  
I have heard Mr. Merlin Davies sing, and take pleasure in writing you that in my opinion he is one of the best oratorio singers in this country. His style represents the very best English traditions of our oratorio singing. His diction is pure, his delivery earnest and sincere, his voice very sympathetic. He should be better known in our country.

Very sincerely yours,  
(Signed) Walter Damrosch.

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

## DAVID HOCHSTEIN The Distinguished American Violinist

Richard Aldrich in New York Times:  
"David Hochstein made his first appearance here two seasons ago and delighted his hearers with the artistic maturity and finish of his playing, and with his absolute sincerity and directness. All these matters were confirmed yesterday. His performance was one of remarkable excellence; his thoroughly artistic feeling, his understanding, his repose of style, and the bigness and beauty of his tone, and his uncommon accuracy of intonation, were notable qualities of it. The pieces by Bach that he played in the beginning—the suite in E minor, and the andante and allegro from the third sonata—gave great pleasure to the audience which thereby signified something of its own quality. Hochstein's playing of Mendelssohn's concerto was masterly and authoritative."

For Concert Dates, Season 1917-1918, Apply to  
MUSIC LEAGUE OF AMERICA  
ONE WEST THIRTY-FOURTH STREET,  
NEW YORK



## TILL A GEMUNDER SOPRANO

Concerts—Recitals

Address: Claude Warford

Met. Opera House Bldg., 1425 B'way, N. Y. C.

## FRANCESCO LONGO

Pianist and Accompanist

1410 Herkimer Street, Brooklyn, N. Y.  
Phone: 4249 East New York

Waldorf-Astoria Hotel New York

## WALTER HENRY ROTHWELL

Summer Address: LYME, CONN.

Tuesdays and Thursdays

545 West 111th Street  
New York City  
Phone 6549 Morningside

## MARGUERITA SYLVA The Famous Carmen Now in America

## RODERICK WHITE VIOLINIST

Season 1917-18

## SALSOMAGGIORE DRY FOG TREATMENT

Endorsed by prominent scientists, physicians and artists  
Play, read, write or converse while taking treatment

Diseases of Nose, Pharynx, Larynx, Ear, Bronchi  
Asthma, Hay Fever, Rheumatism

235 West 72d Street, New York  
PHONE 3910 COLUMBUS



FALL TERM OPENS OCTOBER 1ST

## PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country

## LOUISE DAY

LYRIC SOPRANO  
Concert-Recital-Oratorio  
SEASON 1916-1917

Exclusive Management: Miss Annie Friedberg  
1425 Broadway, NEW YORK

Exclusive Management

FLORENCE L. PEASE

1 West 34th Street, New York



## Soloists vs. Singers: Singers vs. Choirs

Too Many Seek Individual Success, Deeming Ensemble Work Beneath Them—Striking Need for Good Choruses Apparent—Choral Societies Give the Artist Valuable Experience and Knowledge of Great Compositions

By N. LINDSAY NORDEN

THE title of this article was suggested to the writer after a number of years of experience with choral groups varying greatly in character, purpose and support—groups in which singers were well paid and those in which there was no reward other than the pleasure of the work. Constant study of the conditions under which choral work is carried on brought out the limitations in this field of musical activity and the reasons therefor.

Orchestral music in this country has made remarkable strides, until there is hardly a first class city which does not possess at least one symphony orchestra. Choral music, on the contrary, has kept far behind the orchestral standards and, while there are plenty of choral organizations in name, there are but few which are worthy of serious consideration. It is on this account that such an organization as the Mendelssohn Choir of Toronto creates such an unusual impression. The whole musical world has gone into ecstasy over the remarkable singing of the Russian Cathedral Choir of New York, for this choir sings in a most artistic manner, and the public has found something in their singing which is totally lacking in the usual choral performance. There are also a very few other choruses, which maintain these high standards.

### Singers Want to Be "Soloists"

There are many causes for this deplorable situation, but among them the two which form the title of this article seem to be the most important. The first is the strong desire on the part of every singer—good or bad—to become a "soloist." While there are many persons possessing good natural voices, capable of remarkable development, there are also many who possess only ordinary vocal organs. Nevertheless, the members of this second group, along with the first, aspire to become "soloists." Whether they have the ability, or even the necessary time for study seems to be of no consequence. The result is that we have a class of genuine professional singers entirely worthy of the name, and we also have a second group who are not worthy of the name of "soloists," and who are able to fill only the smallest and most insignificant church positions. These people are too conceited to avail themselves of the opportunities afforded them by choral societies. This situation results in there being a lack of proper material for choral work, and likewise a superabundance of inferior "soloists" seeking solo positions. It seems as though these people felt the moment they spent a dollar for vocal lessons they at once attained a higher plane and choral clubs were beneath them!

Many professional solo singers consider themselves above singing in choral organizations either voluntarily or for remuneration. One or two organizations

in the United States pay all of their members and require a high vocal standard. But the difficulty of influencing soloists to give up their peculiarities and individual whims and produce a smooth, unified ensemble is ever present. The choruses now in existence under this plan are not so much in advance of those working under less favorable conditions as they should be.

### Need for First Rate Choruses

There is a real need of a number of really high class organizations in this



N. Lindsay Norden, Director of the Brooklyn Æolian Choir and of the Mendelssohn Club of Philadelphia

country—organizations consisting of vocalists of unquestionable ability and all well paid for their work. Under the leadership of a capable director, who should be paid enough to develop such an organization, amazing results might be obtained. The public would support such an organization, for there is a great demand for high class musical work. Public-spirited citizens, who are interested in music, ought to finance such a society, whose work would be on a par with that of the leading symphony orchestras.

Any singable choral music, no matter how difficult, could be performed by such a group, and choral results, practically unknown at the present time, would be obtainable. Difficult choral selections attempted under the existing conditions are rarely well performed, for the conductor cannot obtain the necessary vocal material wherewith adequately to present such music.

The selfish desire for individual success which causes singers, who do not possess first class solo voices, to refuse to sing in choral societies, is the root of the difficulty. Amateur choral societies composed of good, but not solo voices, could easily approximate the ideal society suggested above. Societies everywhere

complain of lack of interest on the part of singers, particularly men singers.

The proper attitude for singers to have is that they should be willing, nay, even anxious to avail themselves of the opportunities offered by such societies, even though their professional, or semi-professional activities are in the nature of individual work. It is a much more difficult task to sing well and with understanding in a group than it is as a soloist, when there is practically unlimited freedom of rhythm, interpretation and nuance. Further, a singer is able to participate in the production of works of large dimension in such a group.

### Public Likes Choral Music

Such participation is not to be overlooked, for as a soloist it is impossible to come into contact with such works. Further, every solo singer should remember that success in solo work depends primarily upon the backing of an organized musical society, orchestral or choral. Chorus music is much more appreciated by the musical public than solo music is. Flaws are not so obvious. The mass results are more satisfactory, and larger works are possible. Soloists are valuable, but the advance made in musical endeavor depends upon organized musical effort. The opportunity for soloists to appear in New York City is with some choral club or orchestra. Very few of them can fill a small hall, unless—as is the usual case—all the tickets are distributed gratis!

In the field of church music the same is true. Those churches which have maintained any choral standards (and, alas, they are few) have done so with a chorus choir, not with solo voices. A quartet choir is a thing of the past. The first consideration is the chorus, and then soloists. Every musician knows that it is almost impossible to secure four single voices which will blend. Every chord in music is apprehended by the mind as a single phenomenon. On keyboard instruments chords are unified by virtue of the structure of the instrument, but in vocal ensemble there is a great possibility of bad ensemble. Even poor choruses are much more liable to secure good results than is a quartet of first class soloists.

The smoothness of the ensemble depends entirely upon the complete unification of the entire mass of tone. Churches should remember this, and not select soloists because they have good voices. Whether such voices will blend with other voices is the main consideration. And I cannot pass this by without again pointing out the fundamental fallacy of boy choirs where "male altos" are employed—basses who sing falsetto. This inhuman tone does not blend with any of the other parts. Such choirs always sound like a three-voiced choir, with some sort of a weird obbligato!

### Good Chorus Not Easily Secured

But a group of singers does not constitute a choir. This fact is borne out by hundreds of poorly trained "choirs," where sufficient funds are available to produce excellent results. The mistake seems to be this: secure a group of good individual voices, and at once a choir appears! To secure good voices is only the first step—the very beginning. The rest is up to the director, if he be unhampered by music committee or minister.

Singers in a chorus have much to learn and such training as they may receive in such an organization is of the greatest value to them. They must learn to maintain pitch (the solo voice has an accompaniment as a support and in tempered intonation); to sing with the others of the group, carefully watching the director; to give—not a personal, individual interpretation—but the group interpretation—that of the conductor; to sing in strict rhythm, without peculiar pauses, accelerandos, etc.; to hear the

whole harmonic structure and yet be conscious of the relation the individual part bears to the whole structure; to sing in "just" or untempered harmony—that is, pure intonation (careful ear training is essential for this); to attack and release at command.

These and other matters are not easy and the so-called "soloist" will find himself in great difficulties at first. I have never yet received a singer who felt some conceit about his or her ability who did not have to be taught *everything* about group singing. Singers are so accustomed to echoing tones fed to them by supporting instruments that it requires a long period of careful, painstaking rehearsing before results are forthcoming. But, given enough rehearsals and the interest and support of a loyal group of singers, the results will be obtained without question.

### Many Bad Choruses Exist

Compare the orchestral standards with those in the choral field and it will become evident just how lamentable the latter have become. If some of the large orchestral performances were as poor as the large majority of the choral performances are, such orchestras could not continue to exist. Any sort of choral performances seem worthy of being foisted upon the public. This is not alone the conductor's fault. It is due to the attitude of the singing public. There is a place in some choral group for every singer, and those who are gifted with good voices would be much happier in doing some valuable educating work than in wasting their time frivolously fulfilling purposeless, empty social engagements.

How all these recommendations are to be put into effect is not clear. We need more professional choruses where there is every favorable opportunity for producing the finest music. We also need more first class amateur choral organizations. And, finally, we need a complete renovating of the whole church choir situation. The church is the only organization which maintains a choral body regularly, and there is much room here for great activities and possibilities.

### Encourage Choral Singing

If you are a good solo singer, don't be conceited. Help some choral organization worthy of your ability—for remuneration or without remuneration. Advise your pupils to sing in choral clubs. Many teachers now ill-advise their pupils in this respect. They will learn as much that will be of real value to them in this way as they will from you. If you are a good amateur join some good choral organization and do your part. One rehearsal a week will not hurt you. If you are a choirmaster and doing nothing but playing on Sundays and directing one rehearsal a week, organize a choral society, if you have the ability. Do something to elevate one of the most important fields of musical activity and make a name for yourself. Awake!

Now the Sensation of New York  
Brothers Leo, Jan and Mischel

**CHERNIAVSKY**

3 SOLOISTS 3



**VIOLINIST, PIANIST, 'CELLIST  
IN JOINT RECITALS**

Booking Now for 1917-18 Season  
U.S.A. Management: HAENSEL & JONES  
33 W. 42d Street, N. Y.  
Managers of World Tour, Howard Edie & Geo. Scully, address care of Haensel & Jones  
Chickering Piano Used

**CLARA CLEMENS**

MEZZO-SOPRANO

MANAGEMENT:

R. E. JOHNSTON

1451 BROADWAY, NEW YORK

**ELSIE BAKER** Contralto

Fourteen Weeks' Chautauqua Tour of Middle West Beginning June 6th.  
Ten Weeks' Tour to Pacific Coast Beginning Sept. 24th.

Hear Her Victor Records

Personal Address: 226 West 97th Street, NEW YORK

**GALLI CURCI**

Assisting Artists: Manuel Berenguer, Flautist; Homer Samuels, Accompanist

Manager, CHARLES L. WAGNER

D. F. McSWEENEY, Associate Manager

1451 BROADWAY, NEW YORK

Chickering Piano Used



## ROME JUDGES FIRST FRUITS OF FRANCO-ITALIAN ARTISTIC ENTENTE

Public Regards First Two Works Presented in Italy by Paris Opéra Comique Company as Badly Chosen—All Feeling Aroused by Leroux's Former Campaign Against Italian Composers Militates Against Favorable Reception for His "Cadeaux de Noël"—Triumph for Saint-Saëns When He Conducts His "Samson"—"Plastic Scenery" a Curious Feature of Ballet Russe Performance Conducted by Stravinsky—Italy's Musical Activity During War

Bureau of Musical America,  
13 Via Basilicata,  
Rome, May 25, 1917.

IN spite of this interminable war, the musical life in Italy has been quite active this past winter. There was no extraordinary event, no new work of importance was performed, no unknown performer was brought to light. Still, Italy's season has not been inferior to those of the other European nations, and because of so many of their artists crossing the Atlantic, none of these countries has shone musically. Yet, if you take into consideration the material resources of Italy, so far behind the ones of her great Allies, and if you bear in mind that the national unity of our country is only a matter of half a century, you will realize this fact, that Italy was able to maintain her national musical life, through such serious times, as a striking proof of moral strength, of trust in serenity, of high civilization.

Alliances create obligations. The Allies do not know each other well. Italy is especially little known. Most foreigners who come to us undertake the trip just to see what is left of old Italy, its ruins, its museums, its relics; one must also add nature's beauties, so that, for ninety-nine per cent of the people Italy is, as Stendhal pictures it, an immense museum, situated in a marvelous country and where innkeepers, *ciceroni*, parasites of all kinds take advantage of the traveler. Such is the sad conception that too many have yet to-day of our nation, of which they ignore the magnificent industrial, commercial, financial and intellectual development of the last twenty years. But if foreigners do not know us well, our understanding of them could be improved upon. That is why one should encourage the new ideas that are sprouting among the Allies, that tend to familiarize them with each other's qualities and moral value.

One of the most important among the initiatives concerning the inter-allied artistic relations is, without a doubt, the Franco-Italian theatrical agreement, concluded this winter between Walter Mocchi, representing the Scala of Milan, the Costanzi Theater in Rome and Colon of Buenos Ayres, and Jacques Rouché and P. B. Gheusi, directors of the Paris Opéra and Opéra Comique, with the idea of completing the political and economical understanding that now binds France and Italy by an artistic entente.

Mr. Mocchi has pledged himself to give each year at the Scala and the Costanzi at least six performances of French works, while Rouché and Gheusi will give at the Opéra and Opéra Comique three Italian operas in Italian and with Italian artists and conductors. After these performances, the works will belong to the theater's repertoire and will be produced in the language of the country and by the theater's own cast. The first manifestations of this *entente cordiale* that took place this winter in Rome, Milan and Paris were not irreproachable by any means; I will tell you the reasons further on. But we mustn't be rash in our judgment of an agreement inspired by such a noble utilitarian cause.

I shall now make a rapid survey of the most noteworthy musical events that took place on our peninsula during the winter. In Rome the theatrical season 1916-17 was rather brilliant. Although the war is making itself felt severely in this country, the population is wonderfully calm and patient, and life continues under very satisfactory conditions. The theaters take in good receipts.

As is always the case, the principal events took place at the Costanzi. We had, outside of the daily programs of usual operas—"Rigoletto," "Traviata," "Carmen," "Mefistofele," "Mignon," etc.—several extraordinary performances, where many French artists were applauded. Among these Mme. Vallin Pardo reaped an enthusiastic success, quite rare in this country, where the public makes big demands on the dramatic vocal art. This took place in December. In March the Paris Opéra Comique company came to Rome to give a benefit performance. This performance was the first manifestation of the Franco-Italian operatic agreement. The chosen works were Massenet's "Sapho" and "Les Cadeaux de Noël," by Xavier Leroux. Mlle. Chenal was among the artists, who all left a fine impression. But the works seemed to all—public as well as musicians—very poorly chosen.

### Poorly Chosen Works

"Sapho" only had one hearing, about twenty years ago at the Costanzi, and "Les Cadeaux de Noël" is certainly not among the best of a school that produced masterpieces such as "Pelléas," "Ariane" or "L'Heure Espagnole." Moreover, it seems strange that the first French composer called by the Mocchi convention to direct one of his works in Italy should be the one who a short time ago headed a violent campaign to boycott certain Italian composers toward which the French people were particularly partial. The Italians are not spiteful, and they have a right idea of their duties toward their Allies, so Mr. Leroux had nothing to fear. But next time it would be wise for Mr. Gheusi to be well informed about what it is good to "export" to Italy in the interest of both countries.

A few days later Saint-Saëns directed (at the same theater) a performance of "Samson," which was a great triumph for the old master. Saint-Saëns told me that he was enchanted with its performance; I repeat his opinion to you as having more authority than mine.

After Easter we had the Ballet Russe. The Diaghileff troupe had only once visited Rome, in 1911, and the people had been hostile to it. But since then they have developed so rapidly that a new season of the celebrated troupe seemed a necessity. Its three appearances at the Costanzi last month made a very deep impression. Although Nijinsky, Karsavina and Fokine were much missed, certain productions were wonderful. Among the new ballets the most

appreciated were "Soleil de Nuit" of Rimsky-Korsakoff, with the unequalled scenery by Michel Larinow, and "Le Donne di buon umore," authentic masterpiece due to the singular and unexpected collaboration of Goldoni, Bakst, Scarlatti and Tommasini.

### Amused by Scenery

Igor Stravinsky conducted "l'Oiseau de feu," a fragment of "Pétrouchka" and "Feu d'artifice." For the last mentioned the futurist painter, G. Balla, combined very curious "plastic scenery." Although very impractical and almost impossible to carry out, this "plastic scenery" is, nevertheless, a daring and interesting attempt at applying the theories of *dynamism* and *état d'âme* to scenic decoration. The sight of Balla's polyhedrons obviously amused the people.

A few days ago Mascagni's last opera, "Lodoletta," was performed on the same stage. This opera's principal value lies in its having been written, like the "Barbiere di Siviglia," in three weeks. I think that, unfortunately for "Lodoletta," the score of Rossini has retained a freshness and vitality, although a century old, that could not be foreseen for any one of Mascagni's operas. "Lodoletta" had only moderate success. I, by far, prefer the cinema or music hall to this type of art. ALFREDO CASELLA.

### PORTLAND SOPRANO RETURNS

Mrs. Herman Metzger Gives Début Recital as Red Cross Benefit

PORTLAND, ORE., June 15.—A brilliant audience filled the ballroom of the Multnomah Hotel on Saturday evening, June 9, to hear Mrs. Henry Metzger give her first recital since her return from a season's study in New York City, with Mr. and Mrs. Walter Henry Rothwell.

In a program that included the aria, "Depuis le Jour" from "Louise," the "Vissi d'Arte" from "Tosca" and songs by Henschel, Vidal, Gluck, Huntington-Woodman and Marion Bauer, Mrs. Metzger displayed vocal resource of a high order. Her tones are deep and resonant and especially colorful in the medium voice. The improvement that she has made since her last appearance here augurs well for her future on the concert stage. The two songs by Marion Bauer, "Phyllis" and "A Little Lane," were of especial interest for their beauty and for the added fact that Miss Bauer is a former Portland girl. Edgar E. Coursen added materially to the success of the recital with his skilful accompaniments.

The entire proceeds of the recital were turned over to the Red Cross as Mrs. Metzger's "bit" for the cause.

Fanning and Turpin Heard at Los Angeles Normal School and in Flag Day Event

LOS ANGELES, June 14.—This morning Cecil Fanning and his accompanist, H. B. Turpin, gave a successful recital for the teachers and pupils of the Southern California Normal School, an audience of 1600. A high degree of enthusiasm was created and seven extra numbers were added. At the conclusion of the recital, at the request of the president, the curtain was raised and Mr. Fanning and Mr. Turpin were asked to step forward to receive a public vote of thanks.

In the evening Cecil Fanning sang at the Flag Day rally at the Shrine Auditorium, when 300 aliens were given their citizenship papers. Four thousand were in attendance and flags of the Allies waved from all quarters. Mr. Fanning sang the "Star-Spangled Banner," assisted by the Ellis Club, directed by Mr. Poulin, with H. B. Turpin at the piano. In response to the applause which followed this number Mr. Fanning sang "Dixie."

### CHARLESTON CLUB GIVES CANTATA TO END SEASON

City Has Heard Much Fine Music During Year—Children's Choruses in Excellent Performances

CHARLESTON, S. C., June 19.—With an excellent performance of Cowen's "Rose Maiden" by the Musical Art Club the season in Charleston virtually closed. Mrs. Emmons S. Welch, soprano; Susan Robinson Lee, mezzo-soprano; D. J. Voigt, tenor, and John Douglas Matthew, baritone, were the soloists, with Natalie Rugheimer at the piano. The splendid singing of the chorus was a fine indorsement of the efforts of the leader, Ella Isabel Hyams.

Two other choral performances of interest were the recitals by the Children's Chorus of the Charleston Orphan House, Ella Isabel Hyams, leader, and by the children's chorus of the Charleston city schools, led by Caroline P. McMakin. The first named chorus featured excerpts from "Hiawatha's Childhood," Whiteley.

Under the auspices of the Board of Park Commissioners, a series of concerts by Metz's Military Band, Carl H. Metz, leader, began Wednesday night. Sunday concerts at the Isle of Palms, a neighboring beach resort, have begun. Besides Charleston people, these attract hundreds from interior towns each Sunday. Carl H. Metz has charge of the large band.

During the season recitals have been given here by Helen Stanley, soprano; Eddy Brown, violinist; the Kneisel Quartet; Ethel Leginska, pianist; Harold Bauer, pianist; Louise Siddall, James R. Gillette and Clarence Eddy, organists; Jane Austin, violinist; Wilmot C. Goodwin, baritone; Arthur C. Speisegger and Karl Theo Saul, organists; the Oratorio Artists, headed by Reed Miller and Nevada Van der Veer. T. P. L.

### APPLAUD KLIBANSKY SINGER

Felice de Gregorio, Young Baritone, Appears in Recital

Felice de Gregorio, baritone, a young and accomplished artist-pupil of Sergei Klibansky, the New York vocal teacher, appeared in recital on the evening of June 18 at the West Side Y. M. C. A., New York.

Mr. de Gregorio offered numbers in English, French and Italian. His voice is of unusually rich quality and volume, particularly good in the lower register. He achieved gratifying results in the "Otello" aria, the modern French songs and, in fact, in all of his offerings. He showed a spirit and a sincerity that will doubtless bring him to the front as a singer in due time. Cornelius Estill was the capable accompanist.

Maurice Lafarge to Teach in New York This Summer

Maurice Lafarge, the gifted French pianist, and former accompanist of Calvé, Melba, Amato, Jean de Reszke, Clément and other famous artists, will remain in this country this summer. He will teach voice and coach at his New York studio, specializing in French repertoire. Next season he will engage in recital work.

Mrs. Caroline Hudson Alexander, the soprano, will spend the summer at Cleveland, Ohio.

**PHILIP BRUCE**  
**TENOR**

Concert and Oratorio

Address: 15 Evans Road  
Brookline, Mass.

**CARMINE FABRIZIO**  
**VIOLINIST**

Address: 15 Vancouver Street  
BOSTON

**COPLEY QUARTET**

MALE VOICES

Everett Clark  
Raymond Simonds  
Edward MacArthur  
Oscar Hunting

Direction of M. F. Sturgis, 25 Huntington Ave., Boston.

**FAY CORD**

Soprano

Management:

East—K. M. White, Colonial Bldg., BOSTON

**HELEN HOPEKIRK**  
ADDRESS, 169 WALNUT ST., BROOKLINE, BOSTON, MASS.

**HELEN ALLEN HUNT**  
CONTRALTO SOLOIST AND TEACHER  
Studio: 509 Pierce Bldg., Boston, Mass.

**LAURA LITTLEFIELD** — SOPRANO —  
ORATORIO AND CONCERT.  
Address: 87 St. Stephen St., Boston

**Harriot Eudora Barrows**  
Teacher of Singing  
SOPRANO  
Trinity Court, BOSTON



## THREE POPULAR CONDUCTORS PLAYED IN QUARTET FROM WHICH FLONZALEYS SPRUNG

John M. Spargur, Arnold Volpe and Modest Altschuler Identified With Precursor of Present Ensemble—Alfred Pochon Came To America To Join Organization—Original Plan Contemplated Only Private Recitals and Appearances For Charity—Quartet Has Given More Than Hundred Performances a Year For Fourteen Years

THE season of 1917-18 will mark the fourteenth milestone in the career of the Flonzaley Quartet, a record embracing more than one hundred performances a year during that period and including tours that have covered the entire United States and Canada and the principal musical centers of Great Britain and the Continent. Fourteen years of almost continuous performance or rehearsal with an unchanged personnel constitutes an achievement which the friends of this unique organization maintain has seldom been equalled.

There are many New Yorkers—and some music-lovers in other sections of the country—who remember the Flonzaleys when they first made a bid for public favor in America. None but their manager, Loudon Charlton, and the members of the quartet themselves fully appreciate the difficulties that were encountered at the outset of that venture, for chamber music at that time was appreciated by a patronage much smaller than it is to-day, while the securely established Kneisels—whose members, by the way, were always on terms of warmest cordiality with the younger organization—had the field pretty much to themselves. It took several years of unremitting work under discouraging conditions to win the following which the quartet has to-day—a following that fills Aeolian Hall completely for each of its three New York subscription concerts, and numbers hundreds of music-lovers in cities large and small from the Atlantic to the Pacific.

### Their Americanism

When Messrs. Betti, Pochon, Ara and d'Archembeau first came to America they spoke little or no English, a handicap which they proceeded promptly to overcome. To-day they boast of their "Americanism" as a subsidiary asset to their love for their real home land. Moreover, they do so in extremely good English and they write far more gracefully and fluently than many a native-born American. That they have changed considerably in appearance during those

### LOIS ADLER

Pianist

### BERTHA BEEMAN

Contralto

### NELLIE & SARA KOUNS (SISTERS)

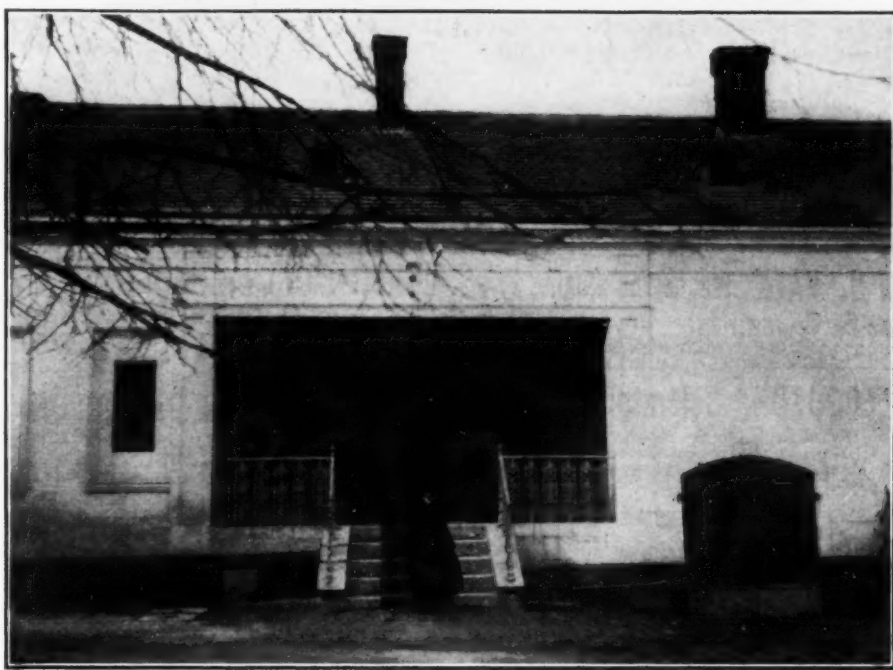
Lyric Sopranos

### EXCLUSIVE MANAGEMENT

HELEN L. LEVY

850-854 McClurg Bldg.

Chicago



Upper Picture: The First Official Photograph Ever Taken of the Flonzaley Quartet, in Vienna, November, 1903; Lower Picture: Exterior View of First Public Hall in Which the Flonzaleys Appeared, in Neunkircher, Austria, Showing Adolfo Betti in the Doorway

fourteen years the accompanying photograph, which MUSICAL AMERICA reproduces for the first time, will indicate.

When the late E. J. de Coppet of New York built his villa near Lausanne, he chose the language of the countryside and called it "Flonzaley"—"Flon" in the Vaudois dialect meaning "river" and "Flonzaley" being the diminutive, brooklet. For years Mr. de Coppet at his New York home had given evenings of chamber music, for which a string quartet had been engaged to play with Mrs. de Coppet, a pianist of marked ability. The first violin of the organization gave up his position in 1902, and Mr. de Coppet, being in Switzerland, asked his friend, Alfred Pochon, to take his place. Relinquishing his position at the Royal Conservatory of Brussels, Mr. Pochon came to America and found himself associated with three musicians of high rank—John M. Spargur, second violin; Arnold Volpe, viola, and Modest Altschuler, 'cellist—all of whom have since become well known as conductors. Quartet music makes exacting demands, and these artists had so many other calls on their time that they found they could not hold a sufficient number of rehearsals to produce entirely satisfactory results. Mr. Pochon advised Mr. de

Coppet to find four men who could devote their entire time to quartet playing, by no means an easy task, but the violinist was enthusiastic and sanguine and undertook to carry out the plan which his patron sanctioned. The result was that Adolfo Betti, then instructor at the Royal Conservatory, relinquished his post to devote himself exclusively to quartet playing, and Ugo Ara, who was working at composition in Vienna, gave up his instrument—the violin—to take the viola part. Iwan d'Archembeau, the 'cellist, was secured through the efforts of Victor Vreuls, director of the Conservatory of Luxemburg.

### Their Bow to Public

The four musicians having been found, it was decided to meet at Mr. de Coppet's Swiss home during the summer of 1903. There the quartet members decided to take the name of the place where they had first foregathered and arranged to spend the following winter in Vienna. In the fall of 1904 they made their initial public appearance in Neunkirchen, Austria, a small town near Vienna, and the quaint little hall in which they played was photographed by Mr. de Coppet himself a few years ago as a memento. The picture, showing Mr. Betti in the

doorway, is reproduced above. This concert was a benefit performance given for the improvement of a park, "Pochonwiese," which had been offered the town by Mr. Pochon's aunt, who is still living there.

The winter of 1904 found the Flonzaleys in America, where they continued to work with great ardor, playing only for Mr. de Coppet and his friends and giving occasional charity concerts, it being Mr. de Coppet's idea that so long as the quartet existed it should play only for charity. Then came a change in the business arrangements, whereby the quartet became a public organization, playing for Mr. de Coppet during a limited period each season, an arrangement which his son, André de Coppet, has continued.

The Flonzaleys will spend all of next season in America, opening their tour in November.

### SONG RALLIES FOR THE FOURTH

Mayor's Independence Day Committee Plans Patriotic Concerts

Prof. Henry T. Fleck, who is a member of the Mayor's Independence Day Committee and chairman of the Patriotic Song Rallies announces ten large celebrations at which there will be fine military bands and quartets of singers.

The principal celebrations will be at the City Hall, the Stadium, Central Park, Grant's Tomb, Prospect Park, Brooklyn; Morris High, Flushing Library, Staten Island and Lenox Hill Settlement. All these are in the evening, but there will be exercises in the morning at the City Hall, Union Square and Grant's Tomb. It is possible that there may be a number of other celebrations of this character.

These song rallies consist of a program made up of the old songs like "Swanee River," "My Old Kentucky Home," "Old Black Joe," etc., played by a military band and the verse sung in harmonized form by a professional quartet, the audience joining in the refrain. The rallies were first inaugurated by Professor Fleck at the first Safe and Sane Fourth of July celebration under the late Mayor Gaynor. Last year over 10,000 persons took an active part in the singing of these old songs.

Besides the musical program, a list of speakers will make addresses at the various celebrations. Prominent among the speakers will be His Honor the Mayor, John Purroy Mitchel; Borough President Marks, Comptroller Prendergast, Commissioner Folks, Col. Lewis Anin Ames, Congressmen Chandler and Hulbert and a number of other prominent men. Professor Fleck will be the presiding officer at the City Hall celebration in the evening. George Gordon Battle will preside at the Stadium of the College of the City of New York and Col. Ames will do the honors at Central Park.

Students of Kingfisher College, Okla., Sing the "Messiah"

KINGFISHER, OKLA., June 11.—Students of the College of Fine Arts, Kingfisher College, sang the "Messiah" during commencement week, 100 students taking part under the leadership of Frederick L. Drake. The program was a benefit for the local Red Cross Chapter. The soloists were Myrtle Riley, soprano; Mrs. Harriet Clark Ruth, contralto; Clyde Moffett, tenor, and Leslie Grimes, baritone. Professor Drake will again conduct the College of Fine Arts next season, and Leland A. Coon will be in charge of the piano department.

Annie Louise David, harpist, was recently offered a forty weeks' tour as assisting artist with Mme. Sarah Bernhardt, who will make her farewell tour in the fall, but was compelled to decline, owing to engagements already made for her individual appearances and bookings in joint recital with John Barnes Wells. Mrs. David will spend the summer in Vermont.

# MISCHA ELMAN

Entire season 1917-18  
Now Booking

EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, N.Y.

### MADAME ADELINA ARMOND

DRAMATIC SOPRANO

Available for OPERA, CONCERT, RECITAL, ORATORIO  
VOCAL INSTRUCTION AND COACHING  
in English, French, Italian, German, Russian and Polish  
For further information address: Mme. Armond's Secretary,  
100 West 80th St., N. Y. Phone Schuyler 7480

M  
I  
S  
S

## KATHERINE LINCOLN

Teacher of Singing

33 West 67th St., NEW YORK  
(Saturday and Monday)

514 Pierce Bldg., BOSTON

HORATIO

## CONNELL

Bass-Baritone

Mgt. Haensel & Jones, Aeolian Hall, N. Y.



## ABORN STUDENTS SHOW THEIR METTLE

Singers of Operatic Training  
Classes Appear in a  
Worthy Musicale

The final musicale of the Aborn Classes for Operatic Training was given Sunday evening, June 17, at the Bronx Opera House, when the following scenes and excerpts from grand opera were enacted:

Bridal Scene from Wagner's *Lohengrin*: Elsa, Beulah Beach; *Lohengrin*, Giuseppe Agostini.

Scene from *Trovatore*: *Leonora*, Vahdah Cottona; *Manrico*, Giuseppe Agostini; *Di Luna*, Bertram Bailey.

Aria from "Aida," Anna Bossetti.  
Scene from "Pagliacci": *Nedda*, Frances Parker; *Canio*, Giuseppe Agostini; *Tonio*, Bertram Bailey; *Silvio*, Giuseppe Interante; *Beppo*, Louis Derman.

Scene from "Rigoletto": *Gilda*, Vahdah Cottona; *Maddalena*, Estelle Mount; *Sparafucile*, Gilbert Wilson; *Rigoletto*, Bertram Bailey; *Duke*, Obrad Djurin; Musical Director, Ignacio del Castillo; Artistic Director, Karl Schroeder.

With the exception of Messrs. Agostini, Derman, Interante and Sorgi, professional members of the Aborn Opera Company, and the Misses Bossetti and Cottona, the participants were pupils having but one year of training. Miss Bossetti and Miss Cottona attended the school last year.

Miss Beach was a charming Elsa. Miss

Cottona's *Leonora* showed an understanding of that rôle dramatically and vocally. Miss Parker was an interesting *Nedda*. *Tonio* was well portrayed by Mr. Bailey. Miss Bossetti sang the "Aida" aria well, displaying a large dramatic soprano voice. "Rigoletto" act was artistically done, Mr. Djurin singing "La donna e mobile" with a voice of pure tenor quality. Miss Cottona increased her favorable impression already made and Miss Mount made as much as possible of the rôle of *Maddalena*, her voice being of pretty quality, especially in her upper register. Mr. Bailey completed the ensemble. Mr. Agostini's singing again proved his versatility as an artist. Mr. Interante displayed an unusually pleasing baritone voice and the duets in "Pagliacci" were well sung. Messrs. Sorgi and Derman, too, deserve a word of praise for their work. All the singers were perfectly sure of themselves musically.

Several of the pupils who did not appear had debuts during the year, notably Mrs. George McManus, as *Musetta*, and Julianne Costa, who sang three consecutive weeks in Providence, R. I., with the Aborn Opera Company in an extensive repertoire. Marie Stapleton Murray did a similar thing in Pittsburgh and Providence; also Miss Bossetti, who sang "Aida" at a few hours' notice. Miss Mount sang in Brooklyn.

On account of her summer normal classes at the University of Southern California, Carolyn Alchin cannot leave Los Angeles for an extended vacation. She is spending the week ends at Camp Baldy, Cal., and other mountain resorts.

## UPHOLDS SOCIETY IN EXACTING FEES

M. Robillard of French Organization Answers Mr. Hanson's Criticisms

The policy and practice of collecting fees from concert managers and artists by Ovide Robillard on behalf of the Society of Authors, Composers and Publishers, Inc., a French society, were criticised by M. H. Hanson, the concert manager, in the last May 12 issue of *MUSICAL AMERICA*.

Mr. Robillard replies to the criticisms of Mr. Hanson, who said in part that the collection of fees from individual artists for playing in concert works of composers represented by the French society was unwise.

"It is a very short-sighted policy," continued Mr. Hanson, "and I certainly think it is pertinent that you should demand from Mr. Robillard that he make public the names of the composers whom he represents, and in whose behalf he is exacting these fees. Mr. Robillard's practice of writing to the manager of artists at the last moment, a day before the concert, is not a particularly commendable one."

Mr. Robillard's answer to the charges follows:

"We cannot agree with Mr. Hanson that 'the collection of fees from individual artists not only to be an imposition but an unwise one on the part of the French society.' We must also decline to agree that it is 'a very short-sighted policy.'"

"Justice Holmes, in rendering the judgment of the highest court of this country on Jan. 22 last, stated that 'the performance of a copyrighted musical composition in a restaurant or hotel without charge for admission to hear it infringes the exclusive right of the owner of the copyright to perform the work publicly for profit because it might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have.' Therefore, there cannot be any further discussion upon the authors' rights to demand a performance fee, especially when an admission fee is demanded at the door."

"We would rather try to convince Mr. Hanson upon any other ground than the legal ground, to wit, upon the moral ground of justice and equity. You will realize that the material with which to build a concert is music, which will either bring a name or profit or both to all parties interested in the proposed concert, to wit, the artist, the concert manager and the owner of the premises where the said concert will take place. Why should the composer be deprived of his share in the enterprise? The revenue from his composition may be the means of support to many persons."

"This being the case, may I ask Mr. Hanson, upon what side the imposition or the short-sighted policy is? Would you think of building a house without first paying for the material to build it? We may add that the choice of the music in any concert is rather for the comfort and satisfaction of the artist himself, who has consulted first his artistic temperament and the style of the music which will give him the best reception from the audience."

"Therefore, the artist has no reason to complain and we beg to say, in our experience, that those with whom we came in contact personally have graciously and willingly paid the fees demanded for their concert as a sort of compliment and homage to the author. The policy of the old and most respectable society which we have the honor to represent in this country is one of courtesy and good will and we have as far as possible tried to follow this policy in this country."

"True, we have not yet started any suit for infringement, though we have kept track of every case. We will try to follow this policy as long as possible because we are looking first for the good will and the good faith of the interested parties; we have realized that we have the unanimous favorable opinion of the public at large, and, in the meantime, we are now trying to reach such terms with Clarendon H. Pfeiffer, manager of the Aeolian Concert Hall whereby in making certain concessions we will try to enlist every one with us; will not Mr. Hanson join us and be one of our best friends?"

McConnell Trio Adds To Its Admirers in Logansport Concert

LOGANSPOUT, IND., June 2.—The McConnell Vocal Trio, Marie McConnell and Mrs. Minne McConnell, sopranos, and Harriet McConnell, mezzo-contralto, assisted by Laura Howe at the piano, gave a concert on the evening of May 30 at the Broadway M. E. Church for the Red Cross. They won warm approval in trios by Gilberté, Offenbach, Kramer and Nevin. Marie McConnell offered songs by Gilberté, dell'Acqua, Novello and the "Charmant Oiseau" aria in excellent style; Harriet McConnell the "Che farò" aria from "Orfeo," the "Amour veins aïder" from Saint-Saëns's "Samson" and a group of songs by Burleigh, MacFadyen, Gilberté and Kürsteiner. Their singing aroused much enthusiasm.

Cordelia Lee, Violinist, Plays in Her Native Town, Aberdeen, S. D.

ABERDEEN, S. D., June 30.—Cordelia Lee, violinist, appeared in a concert recently as a soloist with the Orpheus Club. Miss Lee is a native of Aberdeen and she received a demonstrative welcome. The chorus was conducted by E. W. Hobson, the efficient director. Ivor Thomas was the capable accompanist.

The Cecelia Choral Club of forty women's voices, augmented by the choir and Solo Quintet of the Eighth Avenue M. E. Church, Oakland, Cal., gave a concert, under the direction of Percy A. R. Dow, May 24. Soloists of the choir were Mrs. J. A. Augustus, Eva Gunn, sopranos; Mrs. Mary Deiring, contralto; H. J. Dawson, tenor; J. A. Augustus, baritone, and Mrs. Annie Pierson White, accompanist.

## :-: MUSICIANS' DIRECTORY :-:

**LILLIAN ABELL, Pianist,**  
SPECIAL SYSTEM OF SIGHT READING  
SUMMER COURSE—INDIVIDUAL INSTRUCTION  
Studio, 201 W. 108th St., New York. Tel. Academy 921

**MRS. CARL ALVES  
C. WALDEMAR ALVES**  
TEACHERS OF SINGING  
48 West 90th Street New York

**FERNANDO AMANDES**  
Operatic Baritone. Italian, French, English,  
Extensive Repertoire.  
care of *MUSICAL AMERICA*.

**The American Institute of Applied Music**  
32nd season begins Oct. 1, 1917  
212 West 59th Street, New York City  
Tel. 2329 Columbus.

**Mme. ELLA BACKUS-BEHR** Teacher of Piano  
and Voice  
Teacher of Merle Tillotson Alcock, contralto, and  
Bechtel Alcock, tenor—Refers to Mme. Louise Homer.  
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

**ALEXANDER BERNE**  
PIANOFORTE INSTRUCTION  
Pupil of and endorsed by Rafael Joseffy  
Metropolitan Opera House Bldg., N. Y.

**WALTER L. BOGERT, Baritone**  
TEACHER OF SINGING  
161 West 71st Street and 130 Claremont Avenue  
New York City

**GIUSEPPE CAMPANARI**  
BARITONE Teacher of Singing  
STUDIO, 668 WEST END AVE., NEW YORK  
By appointment only

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
Address: 150 West 58th St., New York

**EARL CARTWRIGHT, Baritone**  
Concert, Recital, Oratorio  
112 West 47th Street New York

**MAY MARSHALL COBB**  
SOPRANO  
Hotel Clendening. New York City

**MR. AND MRS. ROSS DAVID**  
VOICE PRODUCTION and REPERTOIRE  
260 West 57th St., New York  
Tel. Conn.

**Mme. REGINA de SALES** TEACHER OF  
SINGING  
Formerly of Paris—now in New York  
Personal address: 7 East 87th Street  
Phone Lenox 2880

**MARY HISSEM DE MOSS, Soprano**  
Address, personally, 106 West 90th Street, New York  
Telephone, 3552 River

**MILDRED DILLING, Harpist**  
Studio; 18 East 60th Street, New York  
Telephone Plaza 4570

**HENRY PURMORT EAMES** PIANIST AND  
LECTURER  
Director of Piano Department, Cosmopolitan School  
of Music, Auditorium Bldg., Chicago.

**WILLIAM J. FALK, Teacher of Singing**  
Address 292 W. 92nd Street New York  
Telephone: 6919 Riverside

**LYDIA FERGUSON, Coloratura Soprano**  
Classic repertoire—Lieder  
Chansons en Costume  
50 Morningside Drive, New York.  
Tel. Morningside 4029

**HENRY T. FLECK**  
Head Musical Department,  
Normal College, New York.  
68th St. and Park Ave. Tel. 2443 Plaza

**HARRY GILBERT, Accompanist**  
61 West 50th Street, New York  
Telephone Circle 3309.

**IRWIN HASSELL**  
PIANIST AND ACCOMPANIST  
Hassell Conservatory  
853 Marey Ave. Tel. 5791 Bedford, Brooklyn.

**CELESTE D. HECKSCHER, Composer**  
of Orchestral, Instrumental and Vocal Music.  
Address Publishers: H. W. Gray Co., New York

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
METROPOLITAN OPERA HOUSE  
1425 Broadway, New York (Bryant 1274)

**ARTHUR J. HUBBARD, Vocal Instruction**  
246 Huntington Avenue  
BOSTON, - - - MASS.

**SERGEI KLIBANSKY, Teacher of Singing**  
8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.  
Studios: 212 W. 59th St., New York.

**ARTHUR LAWRASON**  
VOICE-PRODUCTION  
The Nevada, B'way and 70th St., N. Y.  
Telephone, Col. 684.

**ISIDORE LUCKSTONE, Teacher of Singing**  
53 West 86th St., New York  
Telephone 7493 Schuyler

**FLORENCE McMILLAN**  
COACH—ACCOMPANIST  
226 West 129th St.  
Tel. Morningside 4870

**GWILYM MILES**  
BARITONE  
STUDIO: 2231 Broadway, New York City

**EDMUND J. MYER**  
703 Carnegie Hall, New York Circle 1350  
SUMMER TERM IN SEATTLE  
Teacher of Theo. Karle

**LILLIAN SHERWOOD NEWKIRK**  
TEACHER OF SINGING  
Wed. and Sat., 1425 Broadway, New York.  
Mail Address: 11 Morgan Ave., Norwalk, Conn.

**SIGNOR LUIGI PARISOTTI**  
Speaking and Singing  
21 Claremont Ave., New York.  
Phone, Morningside 6320.

**ELIZABETH KELSO PATTERSON** SCHOOL of  
SINGING  
also THE MISSES PATTERSON HOME for  
YOUNG LADIES STUDYING MUSIC and ART,  
257 West 104th Street (corner West End Ave.),  
New York City.

**N. VAL. PEAVEY, Pianist**  
TEACHER OF PIANO AND VOICE  
STUDIOS { NEW YORK—816 Carnegie Hall.  
{ BROOKLYN—99 Euclid Ave.

**ASTOLFO PESCIA**  
MAESTRO OF "BEL CANTO"  
148 W. 92nd St., New York  
Telephone: Riverside 3815

**DOUGLAS POWELL** SPECIALIST IN VOICE  
PLACEMENT  
Teacher of Clara Loring and other prominent singers.  
302 Madison Ave., New York.  
Phone Murray Hill 8693.

**MÉLANIE CONSTANZE RICHARDT**  
GERMAN DICTION FOR SINGERS ACCORDING  
TO THE LEHMANN PRINCIPLES  
Tel. Riverside 7260. 381 Central Park West, New York

**CARL M. ROEDER, Teacher of Piano**  
STUDIO: 607-608 CARNEGIE HALL, N. Y.  
Residence: 680 St. Nicholas Ave.  
Newark Studio: 136 Roseville Ave.

**FRANCIS ROGERS**  
Concert Baritone, Teacher of Singing,  
July 1 to Sept. 15, Water Mill, N. Y.  
144 East 62d Street, New York.

**THE NORMAL INSTITUTE OF MUSIC**  
LOUIS ARTHUR RUSSELL, Director  
Teacher's and Professional Courses in Voice, Piano,  
Theory and Physical Culture. (Russell Modern  
Methods.) Booklet, etc. 853 Carnegie Hall.

**THE SITTIG TRIO**  
Violin, Cello and Piano Recitals, Clubs, Musi-  
cales, etc.  
Fred. V. Sittig, Teacher of Piano and Accompanist.  
318 West 57th St., N. Y. Phone: Schuyler 6996.

**SCHOOL OF MUSICIANSHIP**  
Mme. C. TROTIN, Director  
Course for Singers: Solfege, Theory and  
Rhythm. Course for Pianists: Theory,  
Harmony applied to the Piano, Improvisation,  
Transposition. Studio 805 Carnegie Hall, N. Y.  
Send for circular Phone 5410 Riverside

**MME. GRACE WHISTLER**  
VOICE  
Studio: 210 Fifth Ave., New York

**WALTER S. YOUNG**  
TEACHER OF SINGING  
Carnegie Hall New York

**ZIEGLER INSTITUTE of Normal Singing**  
MME. ANNA E. ZIEGLER, Director  
Metropolitan Opera House, New York.  
1425 Broadway Tel. Bryant 555



## SEAGLE SINGS AT WELLS GRADUATION

Baritone's Recital Begins Gala Commencement Week at College

AURORA, N. Y., June 19.—Commencement week at Wells College was ushered in with a song recital by Oscar Seagle. The illustrious baritone, assisted by Mrs. Pauline Gold at the piano, gave a long and varied program before a large audience composed of the faculty and students of the college together with their many guests in Aurora.

No baritone ever heard here has shown so great versatility and evenness of ability throughout the long varied list of numbers as did Mr. Seagle. They ranged all the way from the old Italian arias, "Belle occhi" and "Dolce Amor," to groups of modern French and modern English. Following the Italian arias he sang a group of old French chansons, including "L'Amour de Moi," "Tambourin" and "La Mer Rouge"; then one of modern French, including "Sainte Dorothee" and "Papillon" of Fourdrain, Szulc's "Clair de Lune" and Moussorgsky's "Chanson de la Puce"; one of German, including "Sehnsucht" and "Ständchen" of Schumann, Brahms's "Botschaft" and Wolf's "Wenn du mein Liebster"; an English group, including Burleigh's arrangement of the old Swedish "Dove and the Lily," and "Deep River," the old Welsh "Ash Grove" and Horsman's "Bird of the Wilderness," and finally, from manuscript, Burleigh's arrangements of the negro spirituals, "Father Abraham," "I Want to Be Ready," "I Don't Feel Noways Tired" and "Swing Low, Sweet Chariot."

Practically all of the French songs, both old and modern, were new to his hearers. Mr. Seagle gave them all with a command of voice and style that truly revealed their every beauty. The quiet religious beauty and spiritual fervor of the "Sainte Dorothee," the characteristic humor of the "Clair de Lune" and the directness of the chansons all found beautiful and accurate and appealing interpretation at his hands. Beauty of tone and clearness of diction marked the German and English groups, while his singing of the Horsman song in its original key surprised his hearers, for it necessitated a ringing B flat on the final word. Indeed, Mr. Seagle's range of three octaves and his perfect control and evenness of production throughout the entire range impressed his hearers strongly.

The old negro spirituals were of particular interest. Before singing this group Mr. Seagle made a short descriptive address. He sang them with an enthusiasm and a fervor that retained their peculiar origin, but at the same time made each one of them an art product of considerable value.

During his stay in Aurora Mr. Seagle was the guest of Prof. Emil Winkler, head of the department of music.

## GADE'S "CRUSADERS" SUNG BY CHOIR IN SEATTLE

Danish Composer's Work Admirably Presented—New York Musicians Visiting Pacific Coast

SEATTLE, WASH., June 23.—"The Crusaders," by Niels Gade, was given last week by the Plymouth Choir, under the leadership of Judson W. Mather. The work of the chorus and soloists was excellent and was well accompanied by organ, piano and strings. Herbert Wilbur Greene and Mrs. Greene of New York City, who have been making an extended trip through the South and on the Pacific Coast, were visitors in Seattle the past week. Seattle musicians were given an opportunity to meet Mr. and Mrs. Greene at a tea given by Mrs. Ada Deighton Hilling in her studio in the Fischer Building. Mrs. Hilling is a sister of Hilda Deighton, well-known contralto.

One of the most artistic pupils' recitals heard this season was that given by the students of Grace Farrington Homsted on June 18 in Fischer Recital Hall. Those presented were Viola Macdonald Keith, Esther Waterman, Ethel-ynde Thurber, Ruth J. Roadstrom, Olive Hartung, Lovina Dunbar and George A. Hastings. The accompaniments of Mrs. Inez Z. Morrison were an added attrac-

## CHAUTAUQUA AUDIENCES TO HEAR CRITERION CLUB THIS SUMMER



The Criterion Quartet of New York. Left to Right, George Reardon, Baritone; Horatio Rensch, Tenor; Donald Chalmers, Bass. Seated, John Young, Tenor

Few quartet organizations have undergone so many changes, barring perhaps the Kneisel Quartet, as has the Criterion Quartet of New York, which is now permanently established and is proving itself a concert ensemble of notable ability.

The quartet was organized in 1904 with this personnel—Robert R. Rainey, first tenor; William Washburn, second tenor; Reinald Werrenrath, baritone, and Walter Downey, bass, and retained itself so for four years. In 1908 Horatio Rensch replaced Mr. Washburn as second tenor and has held the position ever since. Two years later the quartet suffered another change, for Reinald Werrenrath, its baritone, was obliged to withdraw owing to his many solo engagements. Accordingly the quartet was reorganized with Harvey Hindermeyer as first tenor, Carl Morris as baritone, and Donald Chalmers as bass, Mr. Rensch being the only member of the old quartet remaining. With this personnel the Criterion filled many dates and were a feature of the Rockefeller Bible Class for a period of years.

In the summer of 1914 tenor and baritone were again changed, John Young taking Mr. Hindermeyer's place and George Reardon Mr. Morris's. This is the personnel as it is today and all indications point to its remaining so. Messrs. Young, Rensch, Reardon and Chalmers have applied to their quartet the principle of "Stick together, work together and sing together," and it has proved very successful. For the last three summers they have sung an eleven weeks' engagement at Ocean Grove, N. J., and have had daily rehearsals dur-

tion to the program. Mrs. Homsted, who has been one of Seattle's most successful vocal teachers, leaves next month for New York City, where she will open a studio next season.

Claude Madden, presented his pupil, Florence Kubey, in violin recital on June 19, assisted by Mrs. Carl Hoblitzel, soprano, and Anna Grant Dall, pianist. Miss Kubey, who is only seventeen years old, plays with understanding and fine technique and did great credit to her instructor. Mrs. Hoblitzel's beautiful soprano voice was heard at its best in the songs chosen for this program.

A. M. G.

TACOMA, WASH.—Teachers presenting pupils in recital recently were: Mrs. L. B. Cameron, Mrs. Florence B. Purdy, Mrs. L. V. Congdon, Rose Schwinn, Lillian Clark, Georgia Harmon, Louise Rollwagen, Arthur W. Noren, Elsie E. Moe, Ethel McLanders and Mrs. Leola F. Hays.

ing that time. In season they have as many as three rehearsals each week and have in this way established an ensemble which has won them unanimous approval wherever they have been heard.

They have striven to rid the public of the idea that a male quartet is an organization, brought about by four men getting together and running through their music just before singing it. They rehearse and work out details with the same fidelity that a string quartet works and thus they have achieved an ensemble of high character. They have this season been heard a number of times as soloist at concerts of women's choral societies, at which they lend a fine contrast to the treble quality of the music performed by the chorus. Among the clubs they have been heard with are the Rubinstein Club of Washington, D. C., the Monday Musical Club of Trenton, N. J., and many others. They have made a tour this spring in the South singing at a number of colleges. In 1915 they were an attraction at the big Maine Festivals. Their summer this year is filled with a Chautauqua tour and for next season more than seventy concerts have been booked.

All four members are soloists in churches of prominence, Mr. Young having been tenor soloist at the Reformed Church of Harlem for twenty years, Mr. Rensch at the Thirty-fourth street Collegiate Church for twelve years, Mr. Reardon baritone soloist and director of music at the First M. E. Church, Hoboken, N. J., for nine years and Mr. Chalmers at the Reformed Church on the Heights, Brooklyn, for eight years. Their programs contain many American works, among them many of Dudley Buck's splendidly written quartets, and compositions by Hadley, Robinson, Gibson, Vandewater, Protheroe and Spross.

## HEAR STOCKTON CLUBS

Percy A. R. Dow Conducts Two Notable Choral Concerts

STOCKTON, CAL., June 19.—Two noteworthy concerts were given recently under the direction of Percy A. R. Dow. A Red Cross benefit was given June 15 by the Treble Clef Choral Club, with Mrs. Alfred Mellor, soprano; Margaret Baughn, contralto, and Mrs. E. C. Rittenhouse, violinist. Mrs. Milo A. Cain was accompanist. The Cecelia Choral Club gave a concert June 19, thirty women from the studio of Mr. Dow presenting a program of dance songs. The chorus was assisted by A. Tobias, cello; Grace Smith, violin; Kenneth Loomis, pianist. Others who assisted were Mrs. Florence R. Brown, contralto; Mrs. Hilma Gerard, soprano; Marie Kaufman, soprano; Lucile Hurlbut, contralto, and Mrs. Pearl Nunan.

## KUNWALD SEEKS THE 'UNKNOWN' COMPOSER

Cincinnati Symphony Conductor Says He Aims to Give All Americans a Hearing

CINCINNATI, June 28.—Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, accompanied by Mrs. Kunwald, recently left for Colorado, where they will spend the summer months. This will be the first visit of Dr. and Mrs. Kunwald to the West. Not only the novelty of this journey, but another more vital reason is contributing to Dr. Kunwald's pleasurable anticipations of the summer—namely, the remarkably successful symphony season recently closed. Just before his departure, in speaking of his programs, past and future, Dr. Kunwald said:

"When I became the conductor of the Cincinnati Symphony Orchestra I felt that the great American public which founded and supported the orchestra deserved the right to have its own music heard and encouraged, and that the predilection of a part of the public for certain acknowledged masterworks should not interfere with the duty of the conductor to encourage native talent and, even more, local talent.

"Consequently, the attitude which I took when I came to Cincinnati and which I have consistently maintained is that every year in the fall, before arranging my programs for the coming season, I read very carefully all the works of American composers which are submitted to me, regardless of the fact whether I know the composer or have even heard of him. If I find something original or something unusual, no matter what the difficulties, I feel it my duty to overcome the latter and to give an unknown or nearly unknown composer a hearing. I wish here to recall the very interesting work of Adolph Brune of Chicago, "Dämmerungsbilder," which is written in a style particularly its own and whose name, so far as I knew, had never been heard in Cincinnati before. I think that the reception of this work by the public, intricate and difficult as it was, was a perfect reward for the pains we took in performing it.

"Of course, my attitude toward local composers was different from the one I adopted with regard to the other American composers. I relaxed the rule of severely excluding less interesting compositions to give more interesting and gifted composers a hearing and followed the principle of according every local composer a hearing, if only his work is worth a performance in a serious and artistic concert and has passed the stage of apprenticeship. Fortunately, we have here in our community men who are very prominent American composers and I dare say that our Stillman-Kelley, as an orchestral composer, is second to none in the country; therefore, his works always found my enthusiastic support.

"However, my greatest satisfaction this winter is the state to which the orchestra has developed, one which has converted criticism, often hostile and violent, into praise. After five years of hard work the orchestra has developed a unity of style which enables it to perform the great classics from Bach to Beethoven, if I am allowed to be the judge, to my absolute satisfaction. I think this is the greatest accomplishment for a modern orchestra—to achieve this unanimity of conception and execution which is displayed to the best advantage in the playing of the simple and unassuming music of the old classics. One of my greatest satisfactions over this winter's work is that the orchestra has attained this artistic and elusive quality."

Geneva Hears Francesca Zarad Give Red Cross Benefit Program

GENEVA, N. Y., June 25.—Mme. Francesca Zarad, soprano, gave a delightful song recital here on Friday evening, June 22. The concert was for the benefit of the local Red Cross and the singer graciously donated her services as her contribution to the campaign, thus "doing her bit" in a most practical way. Mme. Zarad gave a delightful program of French, German and English songs, as well as a couple of operatic arias. She delighted her audience, who were most enthusiastic in their applause and appreciation.



## WHAT BRITISH MUSIC OWES TO THE ENEMY NATIONS

Had It Not Been for German Enterprise Before the War, English Composers of Serious Works Would Have Been in Sad Straits, Declares Cyril Scott—British Public Desires British Music in Theory, But Not in Practice—Will Conditions Change After the War?

CYRIL SCOTT in "The New Statesman"

I HAVE no hesitation in saying that England is producing at the present time composers whose works will long outlive the death of their physical bodies, and I may mention Delius for one (born in Bradford) and Percy Grainger for another, whose value, by the way, I estimate from the works he has composed but not published. The public, in fact, only knows of this most British of all composers from what Chesterton would perhaps call his "Tremendous Trifles," the larger works being hidden away as being too difficult for performance in this country. Now, most people are aware of the large amount of talk concerning British music and the younger generation of composers—and yet the musical constitution of Britain is of such a nature that those very composers are compelled to go abroad for the publication and performance of the particular works which exhibit their true value as serious musicians.

In other words, those who have attained to celebrity are celebrated solely for their trifles in Britain, while abroad they are celebrated solely for their serious works—and this was brought home very particularly before the war when on my travels in Germany and Austria I endeavored to gain a performance for one of Grainger's small but, to my mind, exquisite fancies; for my proposal was rejected with the words, "In this country (Austria) the work would not be regarded as serious." My own case (if I may be pardoned for mentioning it) is also illustrative of this fact, in that my songs are practically unknown abroad, whereas (at any rate before our conflict with Germany and Austria) what I regard as my serious works were performed to a very considerable extent. As to Delius, his case is only different in so far as he has composed hardly any "trifles" at all, with the result that he has been compelled to wait until something approaching his fiftieth year before receiving recognition in his own country. Nor must we omit Ethel Smyth, who is in the same situation, and whose operas gained their first hearing in Germany. Thus the unpopular fact forces itself upon us that, had it not been for German musical enterprise, our British composers would have found themselves in sad straits, and if we turn to Elgar as practically the only example of an English creator of works of large dimensions whose publishers are British, we cannot overlook the fact that even he was "discovered" by an Austrian—namely, Hans Richter.

### Real Cause of the Trouble

It will be seen, then (and the irony of the situation will be far from pleasing), that the enemies of England have not only been the first to come forward and help English music to exist as a published fact at all, but they also show a deeper comprehension of it than do the English themselves. And yet to blame British publishers for their lack of enterprise is to forget that publishers are not philanthropic concerns, and that the real cause of the trouble lies in the peculiar musical constitution of Great Britain. For if there existed in this country a sufficient demand for the serious works of British composers, then, no doubt, British publishers with no connective branches on the Continent would be ready to publish their works. As it is, the branches of German firms in England come forward and, with the combined markets of England and the Continent open to them, manage to make the enterprise pay or hope to do so in the future. Whether such a hope, however, is likely to be realized, if we take the war into consideration, is certainly a matter of doubt; but I may mention the fact that recently in Switzerland I received a most friendly letter from the head of my German publishers in Mainz pointing out that, although they had been obliged to lay aside my works for the time being,

they fully expected to be able to "resuscitate" them after the war was over.

Now, although the British public undoubtedly wants serious British music (otherwise there would be less said about it), yet they do not seem to want the particular kind they have got. If music, in fact, could be seen and not heard, that requisite to the good conduct of children would suit them admirably, for our concert promoters inform us that it is only necessary to include a serious British work in almost any program for the financial side of the undertaking to suffer considerably. As to the Festival of British Music, organized by Sir Thomas Beecham (a musical philanthropist quite unique in the history of the world), if we are honest we must admit that it was not a success, nor even approached one. Indeed, in the face of these facts, the British public can only be said to desire British music in theory, not in practice, and that desire, such as it is, may be regarded as springing from the blameless attribute of national vanity rather than the search for musical pleasure. England, in short, wants to have its cake, but, regarding it as something nasty, does not want the trouble of eating it. She wants to possess great composers, but is quite content to listen solely to their "trifles," and in some cases does not even bother to inquire whether aught but these "trifles" exist. Even the imputation of laziness was attached to one composer because (as was supposed) he produced no works of large dimensions; yet, as a matter of fact, he produced many, which were, however, performed only on the Continent, being regarded as too difficult or otherwise unsuitable to be brought forward here.

### Where Expense Enters In

And this brings me to another point: the fact, namely, that orchestral production of anything new in this country is so costly that even when a small section of the public desires novel British works, some musical philanthropist has to come forward and be prepared to lose money, as Sir Thomas Beecham and Balfour Gardiner have done. Even in the case of new works, not of British penmanship, at one time we were dependent almost entirely on the good will of Sir Edgar Speyer (again a German by birth), who came forward and paid for extra rehearsals. And now that Sir Edgar Speyer has left the country and Mr. Gardiner has given up his own concerts in disgust, were it not for the unparalleled energy and generosity of Beecham it seems extremely likely that the whole of British music would come to an end. Even Beecham is greatly hampered in his production of the works of native composers by the fact that the bulk of them are not published. Indeed, they are less likely than ever to be published now that the war has resulted in nearly all engravers being interned, for music engraving is well nigh at a standstill, seeing that, here again, we are dependent on Germans.

It is self-evident, then, in the face of the foregoing, that the optimism that speaks "but all will be changed after the war," or "the war will do wonders for the British music," is an optimism based entirely on impulsive thinking and not on premeditation. Why should the war alter a trait in the British musical constitution when it can so easily adjust the direction of that trait into another country merely? And I allude to the fact that, having favored many things German in music hitherto, it is likely now to favor to an undue degree things French, Russian and Belgian. Nor has it waited until the war to take infinitely more trouble over French music than it has over its own. There were, in fact, one or two works by English composers which had on their first performances absolute and uncontested success, so much so that letters appeared in the papers demanding a second hearing, but without result. The first performance of Debussy's "L'après midi," on the other hand, was a dead failure, and yet it was performed again and again until it became the popular piece it now is and de-

serves to be. In truth, by what sort of perverse logic can one account for the fact that it is only necessary for a British work to reap an undoubted success for it never to be performed again? Let those answer the question who can.

## BOSTON APPLAUDS PIANISTIC SKILL OF GEORGE SMITH



George Smith, Young Boston Pianist

BOSTON, MASS., June 20.—In the person of George Smith an exceptionally talented young pianist was recently brought to light in this city, through his appearance at two recitals given by the pupils of Richard Platt, pianist and teacher of this city. In both recitals young Smith played with unusual virtuosity.

He is a lad of only fifteen, but plays with the authority and technical command of a person double his years. As a young child, he was handicapped by ill health, and was obliged to suppress the musical talent which exhibited itself at the age of four. He is a resident of Braintree, Mass., and at the age of eight began the study of piano with Marion Arnold of that town. Owing to the prolonged ill health, the continuation of his study was out of the question. When, one year ago, he placed himself under Mr. Platt's instruction, his total period of study had not exceeded three years. The progress which he had made since is quite extraordinary, and his playing at the two recent recitals mentioned was declared most unusual by all who heard him.

W. H. L.

### Sunset Club Observes "California Day" with Musical Program

It was "California Day" at the Sunset Club meeting at the Permanent Country Life Exposition in the Grand Central Terminal, New York, on June 18. A musical program was given and interesting pictures of California were shown on the screen. Joseph Wynne, pianist, played compositions by Chopin and Moszkowski effectively, and Marjorie Knight, soprano, an artist-pupil of Mme. Grace Whistler, sang Chadwick's "Danza," "Tes Yeux" by Rabey and "One Happy Day" by Leon de Costa, accompanied by the composer at the piano. Miss Knight was well received and cordially applauded. Mr. de Costa also offered some of his own piano compositions.

### Francis Rogers's Summer Plans

Francis Rogers, after a busy concert season and the largest year of teaching he has ever had, has closed his city studio for the summer. He has taken a cottage at Water Mill, near Southampton, Long Island, N. Y., where in addition to outdoor recreation, he will prepare his programs for next winter and work with a selected number of pupils.

Carolina White, formerly soprano of the Chicago-Philadelphia Opera Company, will appear in a musical comedy entitled "Her Regiment," by Victor Herbert and William Le Baron. Mr. Herbert is writing the music at his camp on Lake Placid.

Three San Francisco artists, Mme. Jeanne Gustin Ferrier, soprano; Emilio Puyans, flautist, and Gyula Ormay, pianist, gave a concert in San José on June 11. The program was devoted to the works of French composers.

## PERCY GRAINGER A MUSICIAN IN ARMY

Australian Composer-Pianist Now Plays Oboe in Fifteenth Band C. A. C.

Percy Grainger, the Australian pianist and composer, has enlisted as a bandsman in the Fifteenth Band, C. A. C. in which he plays the oboe. Mr. Grainger took out his first papers soon after his arrival here, and expressed the desire to place his musical ability in the most tangible way possible to aid in the American cause.

Mr. Grainger declares that he is happy to begin his experience as an army musician under the leadership of so brilliant a musician as Rocco Resta, the leader of the Fifteenth Band. He is said to be the youngest band leader in the United States Army and is a conductor of striking personality. As long as Mr. Grainger's duties in the band permit and he can obtain special permission to do so, he intends to continue to give recitals for the benefit of the American and British Red Cross and other Allied war relief funds. On June 23 he gave a recital for the benefit of the American Red Cross at the home of Mr. and Mrs. Henry P. Davison at Peacock Point, Locust Valley, L. I. The "house" was entirely "sold out" and over \$2,600 was realized for the cause. On June 30 he hopes to obtain permission to give a recital at the home of Mrs. John Morgan Wing, "Sandanona," Millbrook, N. Y., for the benefit of the British and the American Red Cross. Mrs. Harry Harkness Flagler is particularly interested in this recital.

## GARDEN PARTY AT MISS FRIEDBERG'S NEW HOME

Concert Manager Hostess at Summer Place in White Plains—Many Musicians Attend

A garden party was given at the new summer home of Annie Friedberg, the New York musical manager, at White Plains, N. Y., last Saturday evening. A number of noted musicians were present, but there was no music.

Among those invited were Marcia van Dresser, Toto Norman, Leila Holterhoff, Mary Wells-Capewell, Margaret Goldsmith, Marian Veryl, Nana Genovese, Mrs. Twitchell, Louise Day, Mrs. Neira Riegger, Mrs. David Allen Campbell, Mme. Marie Mattfeld, Regina Schaefer, Jack Dalton, Adele Krueger, Mabel Beddoe, Lewis James, Gilbert Wilson, Mrs. William Backhaus, Francis Norbert, Otto Wick, Mrs. Rosina van Dyck-Hageman, Alois Trnka, Mme. Matja Niessen-Stone, Franke Harling, Emily Frances Bauer and Ward Twitchell.

Miss Friedberg intends to spend the summer at her home in White Plains.

### Max Jacobs String Quartet Gives Benefit Recital in Brooklyn

The Max Jacobs String Quartet appeared at the Liberty Theater, Brooklyn, in a concert for the benefit of the Brownsville Labor Lyceum Building Fund in a Russian program, offering compositions by Tchaikowsky, Dvorak, Sokoloff, Glazounoff, Liadoff, Rimsky-Korsakoff and winning warm favor. Mr. Jacobs will remain in New York this summer teaching violin and making several solo appearances both as violinist and conductor. He will also prepare the programs for the Orchestral Society "Pop" concerts, which will be resumed at the Standard Theater, New York, about the middle of September.

Among the appointments announced in Baltimore musical circles is that of Edgar T. Paul, tenor, who has been active as teacher of singing at the European Conservatory, Baltimore, and at the College of Music, Washington, D. C. His new duties will embrace a position as teacher of singing at Paul Institute, Washington, D. C., and also the conductorship of Har Sinai Temple Choir, Baltimore, where he will occupy the position of the late Stephen Steinmuller, who had served for forty-seven years. Mr. Paul will resign from First Methodist Episcopal Church to fill his new charge. As a bit of summer outing, Mr. Paul and his wife will go to the Catskills.



## HAROLD LAND'S ART HAS WIDE APPEAL

Gifted Baritone Has Been Winning Recent Successes in Patriotic Songs

**H**AROLD LAND, American baritone, has this year, in addition to his activities as a church soloist and teacher of voice, filled more than one hundred engagements in concert, recital and oratorio. In every appearance Mr. Land convinced his audience that he is an exceptional artist. His three most recent engagements were in New York on May 24, where he inaugurated a new patriotic solo (the composer being anonymous), with C. Whitney Coombs at the organ. The occasion was a patriotic service at which Captain Vickers of the British army spoke. The audience was so huge that St. Luke's Church could not accommodate all the people who wished to attend. On May 24 the baritone was the assisting artist with the Watertown Choral Society at the Taft School, Watertown, Conn. On May 28 Mr. Land appeared with the Yonkers (N. Y.) High School Chorus and Orchestra. Most of his songs on this occasion touched the patriotic note, and were sung with great feeling and dramatic fervor. Special



Harold Land, American Baritone

mention should be made of Dix's "Trumpeter," Cowen's "Border Ballad" and Hammond's "Pipes of Gordon's Men."

## SUMMER CONCERTS FOR SAN FRANCISCO

People's Philharmonic and Municipal Orchestras Regale Music Lovers

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, June 19, 1917.

**T**HE People's Philharmonic Orchestra, under Nikolai Sokoloff's direction, gave the second concert of the present series at the Cort Theater Sunday afternoon. The program was of the modern French school and included César Franck's D Minor Symphony, Debussy's "Afternoon of a Faun" and closed with Chabrier's Rhapsody "España." Mlle. Renée Criticos, soprano, was soloist, singing an aria from "Louise."

At a meeting on June 16 of a committee of the City Supervisors it was decided to continue its Municipal Orchestra concerts throughout the summer, even at the risk of a deficit. The date set for the next concert is July 12.

Geraldine Farrar has been a visitor here for a week while on her way South to fulfill motion picture contracts.

Jacob Saxtorph-Mikkelsen recently gave a recital of Danish songs, accom-

panying himself on the lute, in Swedish-American Hall. Many of the songs were the compositions of Mr. Mikkelsen.

Mary Alverta Morse, soprano, gave a program of Italian, German and English songs at Sorosis Club hall on June 7. H. B. Pasmore, vocalist and teacher, presented a program of his own works at his studio June 19, including compositions for voice, violin and cello. Mme. Johanna Kristoffy, dramatic soprano, assisted by Mrs. Margaret Hughes, pianist, gave a concert before the Stockton Saturday Afternoon Club.

The Beringer Musical Club gave its thirty-eighth recital last week at Century Club hall. Piano and vocal numbers comprised the program. The pianists were Charlotte Ibscher, Zdenka Buben, Vernita Pellow, Helen McKinlay; vocalists, Flora Simonton, Monica Heffernan, Irene de Martini.

Jack Edward Hillman, baritone, has been engaged to sing for a week at the Hotel Coronado in Southern California, beginning June 25.

The Loring Club of men's voices gave the last concert of this season at Scottish Rite Auditorium last week. The program was varied and beautiful, quite up to the usual artistic excellence of this long established choral society. Henry Perry, bass, was the soloist of the evening.

Theodore Widmer, pianist and pedagogue, presented the following students in recital at his California Street studios June 2: Paula Ritter, Judice Apple, Gertrude Stamm, Bertha Widmer, Con-

rad and Theodore Weil, F. Braeur, David Freidenrich, Herbert Gatzert and Percy Widmer. Mrs. Florence Drake Le Roy, a prominent musician, has lately been appointed director of the San Francisco Opera and Drama Society.

The Zech Orchestra, an organization of young musicians, trained and directed by Frederick Zech, gave a concert under Masonic auspices recently. In addition to orchestral numbers, solos were given by L. A. Larson, bass, and Dr. C. B. Musante, trombone. Graduation exercises at the Notre Dame College of Music took place in San José, June 19.

The Historical Community Pageant of San José was produced in that city June 2 in Luna Park. Five thousand people witnessed this first effort of the Community Drama Association. The book was written by Helen Stocking, music by Ruth Cornell, with song-verse by Clarence Army.

Mrs. Carrie Brown-Dexter, a San Francisco musician of distinction, has been re-engaged as supervisor of music in the Modesto public schools. Under her leadership the third Musical Rally was given by the combined affiliations of the Modesto high school, the primary and grammar grades, which included an orchestra, boys' glee club, mixed chorus, lyric quartet and boys' quartet. Soloists were Mrs. T. P. William, pianist; Lela Rickabaugh, soprano; Paul Turner, tenor; Wallace Van Lier, baritone.

Pupils of Mrs. A. F. Bridge gave a vocal concert at the St. Francis Hotel. Those appearing on the program were Jessie Clyde, Mrs. Robert Weis, Florence Burleson, Anita Sullivan, Mrs. Humphrey Roberts, Anna Nichols, Mrs. Charles Preusser, Elizabeth Huyck, Hono Shimozumi, Mrs. Lloyd Dudley, Myrtle Womersly, Mrs. George Fouratt, Chrissie Steeling, Mrs. Oscar Jasper and Jennette Miller. THOMAS NUNAN.

## MIDDLEBURY COMMENCEMENT

Tollefsen Trio and Llorra Hoffman Present Graduation Program

MIDDLEBURY, CONN., June 17.—The commencement concert at Middlebury College presented Llorra Hoffman, soprano, and the Tollefsen Trio of New York in a most engaging program yesterday.

The ensemble offered groups of short pieces by Fernandez-Arbo, Arensky and Godard and gave a splendid performance of Tchaikowsky's Trio in A Minor, Mme. Tollefsen, pianist. The trio scored in a group of pieces, which included Schumann's "Aufschwung," a Capriccio by Klein and Liszt's Eighth Hungarian Rhapsody, being applauded to the echo and encored.

Miss Hoffman made a fine impression in the "Vissi d'Arte" aria from Puccini's "Tosca" and songs by Lang, Beach, Grieg, May Hartmann, Kramer, Ronald, Whelpley, Rogers, Scott, Rusk and Fay Foster, introducing the latter composer's "Love's Offering," written for her.

it practically was. The compiler states that his efforts to obtain information by correspondence were largely futile; that of thousands of letters sent out but few were answered. He does, however, acknowledge the assistance of H. E. Krehbiel, the *Tribune* critic, and of Oscar G. Sonneck of the Library of Congress.

### Most Popular Stories

From this "Dictionary" we learn that up to that time no less than 28,015 operas and operettas had been performed on the public stage. Therefore, when Metropolitan patrons complain of lack of variety in the repertoire, Mr. Gatti has enough to draw upon. If to these operas should be added all those that have been written but never performed, what a total we would have! It would seem that the most popular story with operatic composers has been the old classic tale of unhappy Dido. There are actually seventy-two operas listed with Dido in the title, to say nothing of a few stray ones having to do with the "blessed Aeneas." In fact, the heroines and heros of classic myth and ancient history are throughout the favorite themes for operatic libretti.

Achilles, Alexander, Hadrian, Antigone, Ariadne, Endymion, Medea, Merope, Mithridates, Orpheus, Penelope, Andromache, Coriolanus, Iphigenia—these and many more have repeatedly enlisted the efforts of writers for the opera. Even old Cato Maior, who doesn't seem an especially appropriate subject for musical presentation, and who undoubtedly would not have felt at all complimented thereby, was brought forward no

## UNUSUAL ABILITY SHOWN BY YOUNG BROOKLYN SINGER



Gertrude Eleonore Isacke, a Little Brooklyn Tot, Whose Singing Has Attracted Much Attention

A rare instance of a child who sings publicly at the age of five is found in little Gertrude Eleonore Isacke of Brooklyn, who is frequently heard in concerts in that city and vicinity. Little Gertrude has been appearing since she was two years old, her mother having discovered that the child had musical gifts and a voice. Incidentally, it may be mentioned that her mother has taught her all her songs, which Gertrude memorizes rapidly.

In the latter part of May she sang Florence Turner-Maley's set of songs entitled "Just for Children" before the pupils of Public School 153, Brooklyn, giving them from cover to cover from memory. The large gathering which heard her was charmed with her performance and none more so than the composer, Mrs. Maley, who was delighted with the little girl's singing.

The Columbian Band of the Knights Templar Order gave a concert aboard the landship *Recruit* in Union Square, New York, on June 19. In addition a vocal program was given by the Woman's Patriotic Chorus, led by Ethel Burden.

## 28,015 Operas Have Been Heard; "Dido" and "Faust" Favorite Subjects

By GEORGE S. BRYAN

**O**NLY the other day I saw in an evening paper an item to the effect that John Towers, eighty-two years of age, had sold to J. P. Morgan (in manuscript, I suppose) a remarkable compilation entitled "8017 Birthdays of Living and Dead Musicians." The news report said that Towers had disposed of his work for a "comfortable fortune." I hope it is true.

Further information was that Mr. Towers had spent over 7000 hours in the compilation of this volume of reference. Allowing eight hours per working day, this would make only about two years and a half. This would be nothing for the industrious, patient and researchful

man who, according to his own testimony, devoted a good deal of his time for seventeen years to the compilation of a "Dictionary of Operas." The full title of this latter book is "Dictionary-Catalogue of Operas and Operettas Which Have Been Performed on the Public Stage."

Probably few persons have ever seen this "Dictionary of Operas." It numbers 1046 pages and is arranged in three main divisions, the first being according to titles, the second according to composers, and the third being an alphabetical index of libretti, showing the number of times they have been set to music. I have called it the work of one man, and such

**Schumann-Heink** Mgt. Wolfsohn Bureau  
1 W. 34th St., New York  
STEINWAY PIANO USED  
SEASON 1917-18 NOW BOOKING

**BEATRICE MAC CUE CONTRALTO**  
CONCERT—ORATORIO—RECITAL  
ADDRESS: 206 W. 95th St., NEW YORK. (RIVER 6180)



## VERDI'S SHARE IN SHAPING THE LIBRETTO OF "AIDA"

Actual Stage Effect the Composer's Main Consideration; Poetical or Musical Finesse Secondary—How He Impressed His Ideas Upon His Co-workers—The Practical Dramatic Value of His Suggestions

"A GENETIC Study of the 'Aida' Libretto" is the title of an illuminating article by Edgar Istel in the *Musical Quarterly*.

"To what extent Verdi, whom, as a rule, we regard simply as a master in musical art, influenced the form of his libretto, how far he was a musician-poet in the Wagnerian sense, even though not gifted with specific poetic powers nor even skilled in the art of versifying, is almost unknown to many of his admirers," writes Dr. Istel. "It is a fact which should be much better known, that Verdi, the greatest Italian opera genius of the nineteenth century, had an eye, before all else, to the actual life-giving stage effect, and that poetic or musical finesse was a secondary consideration with him. 'I would,' so he writes to Ghislanzoni, the librettist of 'Aida,' 'immediately abandon rhyme, rhythm and strophic form if the action required it; I would write blank verse in order to be able to say clearly and definitely all that the action demanded. In matters theatrical it is at times conducive to success if the poet and the musician possess the talent of not making verses and music.'

"This was sometime a paradox," as *Hamlet* says, but events have proved the truth of the statement. The overwhelming success which crowned Verdi's theatrical career is due as much to the unusually skilful calculation and combination of all scenic factors and effects as to the inexhaustible and ever new succession of musical ideas welling up in the master's imagination, which in themselves were not of great significance, but which by their place and collocation in the drama, rose to importance.

"Verdi himself never tired of emphasizing the fact that the success of his operas, success first and last was his chief aim in art. Like a true Italian, he had few scruples in this respect, but herein we find him in the company of the best music dramatists at all times. Neither Gluck nor Mozart, Weber nor Meyerbeer, Wagner nor Bizet scorned success in this sense. 'I repeat for the twentieth time, I desire but one thing—success,' he once writes to his librettist, as he urges him again and again to make alterations in his verses. But this success was not to be gained by illegitimate means. All things must be in perfect logical order, for only on this basis could he look for that enduring success of which, in earlier years, just because of the poor quality of his librettos, he was so often deprived. He had paid dearly for his apprenticeship and was now, accordingly, so much the more on his guard.

### Verdi's Co-workers

"An unusual combination of circumstances brought him into contact with just those men whom he needed to carry out his work. They were Auguste Edouard Mariette Bey, the noted discoverer of the tombs of the Apis bulls, a learned archaeologist, to whom we owe the very first sketch of 'Aida'; Camille du Locle, the French librettist, who had already written the text of 'Don Carlos' for Verdi, and who now, residing in Busseto, worked out the story of 'Aida' scene by scene under the master's eye in French prose, a proceeding in which Verdi himself took an active and by no means small part (the finale of the last act, particularly, with its superposition of scenes, is Verdi's invention); and finally Antonio Ghislanzoni, a former opera singer, now a poet eminently fitted for the task of transmuting the French prose version into Italian verses, in the accomplishment of which task Verdi's share was again, as we shall see, uncommonly large. Ghislanzoni himself correctly indicated his comparatively modest share in the libretto when he wrote over the score 'Versi di Ghislanzoni'; yet he is to-day regarded, not altogether rightly, as the sole librettist of 'Aida.' The share of Mariette and du Locle, yes—even of Verdi himself—must in many respects appear more important. Nevertheless, we must accord to this man no little credit for having turned out, in spite of

the unceasing pressure and the continual emendations of Verdi, such beautiful and singable verses.

"Let us now examine Verdi's share in this masterly construction. Verdi's first letter to Ghislanzoni, dated Aug. 28, 1870, is concerned exclusively with the first act:

"Mariette has informed me that we can have as many priestesses as we like. You may, therefore, add them in the consecration scene. Of the changes which you made I have adopted: the first recitative, the Romanza 'Celeste Aida,' the recitative with the two stanzas of *Amneris* and *Rhadames*. In the *terzettino* which follows, it will be better not to let *Aida* say too much, and I like *Amneris*'s threat still less."

"Verdi's last remark is easily justified. It would not be in keeping with the character of *Amneris*, which is by no means bad (she loves *Rhadames* truly and faithfully), if at this point she were to utter threats against the warrior.

"Verdi continues:

"The following hymn is good as it stands, only I should like to have *Rhadames* and *Amneris* take part in the

scene to avoid having the two characters standing aside, which always has a chilling effect. *Rhadames* need say just a few words. *Amneris* could take a sword or banner or something else and address her stanza to *Rhadames* in a warm, loving, yet martial manner. It appears to me that the scene would gain by this."

"The change was made. We know how effective Verdi's suggestion proved. . . .

### Criticism of the Second Act

"Verdi's criticism of the second act on Aug. 16 and 17 is (in part) as follows:

"The first chorus is cold and insignificant. It is a report such as might be made by any messenger at all. I know very well that there is no action at this point, but with a little skill one might, at any rate, make something of it. There is no action in 'Don Carlos' in the scene where the ladies, grouped under the trees before the convent, await the Queen; nevertheless, by means of a short chorus and the *canzone* in question, which is so characteristic and so full of color in the French text, we succeeded in making a real little scene of it. . . . Without aiming at strange rhythms, make double heptasyllables, that is, two seven-syllable lines in one; and if it does not offend your ear too much, make irregular verses, which, at times, have a great charm in music. Traviata's air *Di Provenza* would be much less tolerable if the verses were regular.

"(Aug. 17) In the duet (Act. 2, Setting 1) there are excellent things in the beginning and at the end, although it seems too long drawn out. It appears to me the recitative might be expressed in fewer verses. But when, in what follows, the action warms up, it seems to me that

the scenic word (*la parola scenica*) is lacking. I do not know whether I express myself clearly when I say '*parola scenica*,' but I mean by this the word which sets the situation in the proper relief and renders it clear and evident. For instance, the verses:

In volto gli occhi affisami  
E menti ancor se l'osi:  
Radames vive...

are less effective theatrically than the (for my part) ugly words

...con una parola  
Strapperò il tuo segreto.  
Guardami, t'ho ingannata:  
Radames vive...

So also the verses

Per Radames d'amore  
Ardo e mi sei rivale.  
Che? voi l'amate?—Io l'amo  
E figlia son d'un Re.

appear to me less theatrical than the words: "Tu l'ami ma l'amo anch' io, intendi? La figlia de' Faraoni è tua rivale!" *Aida*: Mia rivale? *E* sì, anch' io son figlia," etc. I know very well what you will say to me: "And the verse, the rhyme, the stanza?" I have no answer, but I would immediately abandon rhyme, rhythm and strophic form if the action required it. I would write blank verse in order to be able to say clearly and definitely all that the action demanded. Indeed, in matters theatrical it is, at times, conducive to success if the poet and the musician possess the talent of not making verses and music."

## TO PROMOTE WORK OF AMERICAN COMPOSERS

Chicago Society of American Musicians Inaugurates Special Plan

The Chicago branch of the Society of American Musicians is inaugurating a special plan for promoting the works of American composers and in this connection is asking composers to submit their work for inspection and, if acceptable, will use their influence with music publishers to have the works published and with conductors to have them performed.

To assist in this work the society is asking musical clubs and societies throughout the country to send to William Beard, secretary, 418 Fine Arts Building, Chicago, the names and addresses of conductors of orchestras, choral societies and chamber music organizations in their city.

The society will undertake to examine manuscript copies of composition for full orchestra, string quartets, piano quartets, quintets or sextets for piano and strings, concertos for violin, 'cello or piano with full orchestra, sonatas for violin or 'cello with piano accompaniment, oratorios and cantatas for chorus and orchestra, sonatas for piano or organ.

Only compositions that are still in manuscript may be submitted and American composers are invited to send manuscript copies of the above mentioned works to the Society of American Musicians, William Beard, secretary, room 418, Fine Arts Building, Chicago, Ill.

The sender of the manuscript is asked to provide for insurance if he wishes it, and also asked to inclose to the secretary the sum of one dollar to cover return carriage and clerical expense.

The Chicago Chapter of the Society of American Musicians has as its officers Henry P. Eames, president; Sibyl Sammis MacDermid, vice-president; William Beard, secretary and treasurer. The directors are Henry P. Eames, Sibyl Sammis MacDermid, William Beard, Glenn Dillard Gunn, Kenneth M. Bradley, Allen Spencer and Octavia Bracken.

### N. Val Peavey Plays at Farewell Dinner for André Tourret

On May 27 N. Val Peavey, the prominent American pianist, appeared with André Tourret, the French violinist, at the home of Mr. Tourret's pupil, Adolph Schmidt, violinist, on the occasion of a farewell dinner given in the honor of M. and Mme. Tourret. Messrs. Tourret, Schmidt and Peavey played the Double Concerto of Bach, after which Mr. Tourret, with Mr. Peavey, gave the César Franck Sonata and later the F Sharp

Minor Quintet of Mrs. H. H. A. Beach was played by Messrs. Tourret, Schmidt, Peavey and two other musicians who were present. Mr. and Mrs. Tourret sailed for France shortly thereafter on the *Espagne*.

### Bridgeport to Hear Eminent Artists in Concert Next Season

BRIDGEPORT, CONN., June 22.—Bridgeport is assured of a series of concerts par excellence which are to be given next season in the Park Theater, under the management of Rudolph Steinert, a man who is doing much to stimulate the interest in music throughout the State. The artists he will offer are Fritz Kreisler, Jan. 16; the New York Philharmonic Orchestra, with Mme. Yolanda Mero, pianist, Feb. 11; Frieda Hempel, soprano, Feb. 27, and Mme. Amelita Galli-Curci, soprano, in a joint recital with Rudolph Ganz, pianist, on March 13.

A. T.

### "Practise Absolutely on Pitch," Says Lila Robeson

"One of the most important points in vocal study is to practise on pitch," says Lila Robeson, in a recent interview in the *Musical Observer*. "A great help is to practise daily chromatic and minor scales. Always practise single tones with all the different vowels in order to keep the same color of voice through them all. Encourage practice in half tones sung very close together; the tendency is to make half tones too far apart. Singers are apt to be very careless about half tones, especially in descending scales; they are apt to sing whole instead of half steps."

### Wedding of Two Maryland Musicians

BALTIMORE, MD., June 19.—Esther M. Cutchin, a young Baltimore pianist, was married on June 20 to Thomas Moss, director of music at Tome Institute, Port Deposit, Md. After a wedding journey Mr. Moss and his bride will spend the remainder of the summer with the bride's parents, Mr. and Mrs. John Randolph Cutchin, at Forest Park, Md. F. C. B.

### Erie to Hear Arthur Shattuck Again

ERIE, PA., June 25.—Erie is one of the many cities to re-engage Arthur Shattuck after a first hearing. Mr. Shattuck's recital last November proved one of great delight to the music-lovers of this city, and he has been engaged for a recital next season in the artist course given by Mrs. Eva McCoy.

A letter from Louis Persinger, concert-master of the San Francisco Symphony Orchestra for the past two seasons, bears the post mark, Carmel-by-the-Sea, Cal., where he and his wife are domiciled for the summer. Mr. Persinger will make fortnightly trips to San Francisco to meet the pupils who wish to work with him during the summer.

## ROTARY CLUBS GIVE AID TO NATIVE OPERA

Convention at Atlanta Pledges Support After Address by De Koven

ATLANTA, GA., June 20.—Delegates to the International Association of Rotary Clubs Convention here this morning heard a stirring appeal by Reginald De Koven in behalf of American singers, composers and musicians. As one of the papers paraphrased Mr. De Koven's address:

"Full many an American girl who might have been warbling a prima donna's aria at \$1,000 a note is pegging away at a typewriter at two cents a peg," all because, to quote Mr. De Koven's address.

"The only way an American girl can get by in opera as it is to-day is to disguise her identity under a foreign name. Consequently many of them have resigned operatic careers to take up typewriting."

At the conclusion of Mr. De Koven's plea for Rotary to throw its support behind American opera, written by American composers, interpreted by American singers, with an American ballet, an American orchestra and American managers, a motion was carried that pledged Rotary to the movement.

American musicians, declared Mr. De Koven, are accorded only contemptuous tolerance at home, whereas American poets, painters, scientists and writers are recognized and honored at home and abroad. He outlined the movement for the organization of an American opera company to sing music of American composers. Canadian clubs present, through several speakers, proclaimed the fact that they, too, are Americans and thoroughly in sympathy with the plans outlined by Mr. De Koven. L. K. S.

### Mr. and Mrs. John W. Nichols to Teach at Vermont University

Mr. and Mrs. John W. Nichols, tenor and pianist, leave shortly for Burlington, Vt., where they will teach at the summer session of the University of Vermont and give joint recitals in the Auditorium. Three free scholarships, two in piano and one in voice, will be awarded the successful candidates in a contest to be held in Burlington, July 9. Mr. Nichols sang recently for the Schubert Choir of Easton, Pa., and has been asked to make a return engagement there next season.

Mr. and Mrs. Nichols have been offered a tour to the Pacific Coast for next season and are now considering the offer.



## THE LIMITS OF HUMOR IN MUSIC

An Element More Often Dependent Upon the Listener Than Inherent in the Music Itself—Would a Sullivan Comic Opera Score Be Funny Without Gilbert's Words?—Notable Instances of Musical Jesting

HUGH ARTHUR SCOTT in London "Musical Opinion"

ONE often hears of humor in music, but to what extent does it actually exist? Certainly, so far as instrumental music is concerned, humor is more often read into it by the listener than inherent in the music itself. Music may be gay, bright and vivacious certainly, and induce a corresponding state of feeling in its hearer; but this does not necessarily imply humor. Let the music of a Sullivan comic opera be played to someone unacquainted with the words, and its humorous quality will go for little. Music can no more convey a joke than it can tell a story without the aid of words; it can merely suggest a mood and induce a state of feeling. Nearly all the humorous music in existence achieves its object by the aid of words, in which case its possibilities, if not unlimited, are at all events very considerable. Yet even instrumental music is not incapable of quasi-humorous effects.

When in the "Pastoral" Symphony Beethoven makes his bassoon play after the manner of a village performer who has imbibed not wisely but too well, amusement is always excited, though possibly only on the part of those who happen to know what the composer intended. How largely the appreciation of such instrumental *facetiæ* depends upon the listener is illustrated by the contradictory interpretations which have been placed upon an equally famous passage in another of Beethoven's symphonies—namely, that toward the end of the first movement of the "Eroica," where the horns make what sounds like a manifest false entry. All music-lovers know the passage and relish it as one of the most characteristic ever written by Beethoven; but whereas some regard it as a joke of first order, others (the late Sir George Grove, for instance) are impressed by its poetry and pathos. And this is a danger which is apt to attend all attempts (if such an attempt it was in this case) at instrumental humor. Unless explained beforehand, the humor is liable to be misconstrued.

It was a favorite practice of the famous Viennese critic, Hanslick—who held such strong views as to the limits of the descriptive powers of the art—to establish his case by eliciting the most diverse interpretations of a given passage from different hearers; and such an example as that just referred to he would doubtless have cited as a case in point. Who, again, listening to Beethoven's "Lost Penny" Rondo, would guess the inner meaning of that lively composition, or even suppose it to have any inner meaning whatever? It is so difficult in such cases not to be influenced by the suggestion of a title or an avowed interpretation.

### Case of "Til Eulenspiegel"

Very rarely the music itself possesses what can be regarded as an element of genuine humor, though now and again such music is written. Richard Strauss, for example, has done the thing more than once. Even if you knew nothing of the program of "Til Eulenspiegel," and—apart altogether from its characteristic instrumentation—few musicians could listen to that Humoresque without detecting a humorous purpose in its themes, notably that identified with *Til* himself, and their treatment. In "Don Quixote" also there is an undeniable suggestion of humor in *Sancho Panza's* theme and elsewhere—or so at least one fancies when assisted by knowledge of the composer's purpose.

Then again there is humor of what may be called the pedagogic kind—that derived from the performer's being made to play out of tune, to play wrong notes, to play with exaggerated expression and so forth. A famous work of this class is Mozart's so-called "Peasants' Symphony," in which a performance of unskilful players is burlesqued, and you have all sorts of blunders and errors perpetrated by the various instruments—the horns playing a solo passage all wrong, the first violin attempting a ca-

denza and breaking down at the top note, the accompaniment being continued alone at one point, and so on. Another work in the same category but on different lines is Haydn's "Farewell" Symphony, in which the performers take their departure one by one as the performance proceeds, until all are gone and the orchestra is deserted; while a musical jest of yet another kind is that which the same merry-master was also fond of perpetrating in the shape of an unexpected *fortissimo* interrupting a very soft passage.

### Musical Punning

The introduction of onomatopoeic imitations constitutes another phase of the humorous in music. The bird notes employed by Beethoven in the slow movement of the Pastoral are, of course, a classical instance under this head. Nor was Beethoven by any means the first to display his humor in this form. A famous Italian organist of the seventeenth century, Bernardo Pasquini, composed a piece based entirely on this idea, which might be described as a Cuckoos' Duet; while Rameau took the homely but eminently characteristic cry of the domestic hen as the theme for an elaborate contrapuntal movement. Among later examples in the same line, the most famous is, I suppose, the bleating of the sheep in Strauss's "Don Quixote." The imitation of the wind in the same work by means of a special wind machine may also be recalled. Then Stravinsky has a very entertaining reproduction of a hurdy-gurdy in his brilliant "Petrouchka" music, along with many other instrumental *jeux d'esprit*; and various other instances could be cited.

Indeed, this practice of "musical punning," as someone once contemptuously dubbed it, is one of which illustrations can be found in the most unlikely quarters. Even Bach was not above introducing a most realistic hee-haw in his "Phœbus and Pan" (a joke which Mendelssohn copied in his "Midsummer Night's Dream" music), and countless other examples may be found by those who care to seek them. Then in a different vein there is Scarlatti's "Cat Fugue," based on a theme suggested by the random passage of the domestic cat across the keyboard of a harpsichord, although according to an erudite commentator (Dr. Otto Neitzel) this work ought really to be entitled "The Fugue of the Three Cats," since it is a triple fugue and each of the three voices sustains its independence throughout. Dr. Neitzel adds: "They sing in melancholy fashion, complaining of the misery of feline life; but through this triple alliance of lamenting cats you recognize Scarlatti's characteristic features as he amused himself and us by his caustic description of Katzenjammer."

Of a different order again was the humor of the late Max Reger, as exemplified in one of his earlier works (Violin and Piano Sonata in C), in which he had a playful hit at his critics by introducing two snatches of themes, several times repeated, which in the German nomenclature of the notes spell the words *Schafe* (sheep) and *Affe* (monkey). This is a sort of joke which would perhaps only have occurred to a German composer—perhaps one should say a modern German composer—but it seems to have been accepted in the Fatherland as quite a happy example of Teutonic musical wit.

### Frenchmen in Facetious Mood

Among other prominent modern composers, Debussy and Ravel have both written things warranting their inclusion in the ranks of the humorists; the former, for instance, in his "Children's Corner" Suite, with its Golliwog's Dance and other amusing numbers, and the latter in his famous "Natural History" songs. But whether the average uninitiated hearer would detect of his own accord much trace of humor in these particular examples is decidedly doubtful. Rather might it be said that musical humor of this severely recondite order is, as used to be observed of Mr. Gladstone's jokes, no laughing matter.

In the case of modern British composers, many examples of musical jesting could be quoted. Sir Hubert Parry, for

instance, has given proof of his abounding sense of humor in the music which he wrote to accompany a performance of "The Clouds" at Oxford, in which snatches of Nibelungen motives mixed up with bits of "Rule, Britannia," music hall ditties, "For He's a Jolly Good Fellow," scraps from "Die Meistersinger," the "Pathetic" Symphony, Beethoven's Violin Concerto, Haydn, Mendelssohn and Richard Strauss—all made up a musical melody of the most diverting kind. Stanford, in turn, has given us a burlesque of another type in his "Ode to Discord," and more recently has shown his gift of musical humor again in his operatic setting of "The Critic"; while Sir Alexander Mackenzie's "London Day by Day" Suite, with its many amusing realistic touches, including the street arab's whistle; and Elgar's "Cockayne" Overture, with some similar features, may be mentioned also in this connection.

But whether these or any other examples of musical high jinks can be accepted as proof of the theory that music itself can possess the abstract quality of humor is another matter.

## ADELINA ARMOND WINNING LAURELS IN THE CONCERT FIELD



Adelina Armond, Dramatic Soprano

A dramatic soprano who is rapidly coming to the front in the concert field is Adelina Armond. Mme. Armond recently appeared with success in a recital at the Educational Alliance, New York. Her career as a singer started at the Metropolitan Opera House, when as but a slip of a girl she was asked by the late Heinrich Conried to substitute as one of the *Flower Girls* in "Parsifal." Her success was instantaneous, and she remained at the Metropolitan for the balance of the season. That season Henry Savage heard Mme. Armond and engaged her for principal parts in his opera in English tour. Mme. Armond after a season with Savage decided to devote her time to studying, and it was not until last season that she allowed herself to do any real big work. Her first New York appearance since the Metropolitan was at Carnegie Hall last year in a concert for the benefit of the St. Andrew Society. From now on Mme. Armond will be heard extensively in the concert field.

## CONCERTS AT PORTLAND

### Grand Army Auxiliary and Community Chorus Present Admirable Programs

PORTLAND, ME., June 23.—Two very interesting concerts were given under the auspices of the Ladies of the G. A. R. on June 21 and 22, by Wilmot Goodwin, baritone, and Jane Austin, violinist, with Samuel Quincy at the piano, who showed his proficiency both as accompanist and soloist. Miss Austin was heard two years ago in Portland at the Maine Music Festival and it was a pleasure to welcome her again. In the second concert Mr. Goodwin, in addition to singing two groups of songs in excellent style, gave a dramatic reading of Von Wildenbruch's poem, "The Witch Song," to music by Max Schillings, admirably played by Mr. Quincy.

On Wednesday the Community Chorus, conducted by George T. Edwards, gave a concert for the Red Cross, assisted by the Polyphonic Orchestra, under the leadership of Frank E. Wilder. Eliza-

## EMINENT MUSICIANS HONORED BY YALE

### University Confers Degrees Upon Paderewski and Arthur Whiting

NEW HAVEN, CONN., June 22.—With the award of honorary degrees to Ignace Jan Paderewski (Doctor of Music) and Arthur Whiting (Master of Arts) at this year's Commencement, Yale reflects the rapidly increasing part occupied by music at the university. New Haven is beginning to appreciate the quality and quantity of good music which it is enabled to enjoy because of the university, and the recognition with honorary degrees of two musicians' abilities, albeit in widely divergent fields, meets with hearty endorsement.

To Paderewski many honors have already come, but there is a peculiar satisfaction in recognizing at this time, as President Hadley did, not only his ability as an artist, but also his great efforts and tireless activity in behalf of his unfortunate countrymen.

Mr. Whiting has for several years taught the undergraduates at Yale the appreciation of good music, and has illustrated that good music with his recitals, which have covered the musical field for the past two centuries.

When the time came for Mr. Paderewski to receive the diploma, there was a great wave of handclapping. The pianist bowed his appreciation in the familiar manner, walked to the president's rostrum, and received his diploma from President Hadley, who said: "Merited at all times by the work you have done; but doubly so now, we are pleased at this time for what we feel for yourself and what you have done for your country, to confer on you the degree of doctor of music and entitle you to all its rights and privileges."

Mr. Whiting's presentation was accompanied also by much applause, for there was general recognition of his work in New Haven in the series of his recitals in the past years.

Yale has always delighted to honor work and ability in the world of music, and the list of the honorary degrees for the past few years contains the names of many who are known not only in this country but the world over. In 1914 the degree of Doctor of Music was conferred on Jean Sibelius. Three years earlier Franz Kneisel received the degree. Sir Edward Elgar, Henry E. Krehbiel, music critic of the *New York Tribune*, and Carl Stoeckel, founder of the celebrated Norfolk (Connecticut) Festival also were honored with Yale degrees.

Harry B. Jepson, organist at Yale, gave a special recital Sunday afternoon in Woolsey Hall. There was a large audience, mostly guests for the Commencement.

Six students in the Yale School of Music received the degree of Bachelor of Music, of which number two were women.

Rudolph Steinert announces for next season a series of four artist concerts at popular prices to be given in Woolsey Hall as in former years. They will all take place in the evening. The attractions are to be: Mme. Schumann-Heink, Nov. 23; the New York Philharmonic Orchestra, Mme. Yolanda Méro, pianist, Feb. 12; Mme. Frieda Hempel, Feb. 28, and Mme. Amelita Galli-Curci, March 11. It is probable that Mr. Steinert will present other artists later. A. T.

beth L. Kriger, Bertha K. Boggett, Jean Sherburne Murkland and Raychel Emerson, sopranos; Lusinn Baragian, contralto; Dr. Leopold Hurtubise, baritone; George Gibson, pianist, and Ellis Leighton Wilder, saxophone, contributed their services as soloists. This is the end of the first season for the Polyphonic Orchestra, which has done excellent work. A. B.

### Claude Warford Arranging Concert Season for Tilla Gemunder

Completing a season which has included concert appearances in New York, Newark, Morristown, N. J., Flushing, L. I., Dover, N. J. and Ridgefield Park, Tilla Gemunder, soprano, is now preparing for her next season, which, despite war conditions, promises to be a busy one for her. Miss Gemunder is the daughter of the late George Gemunder, one of the most celebrated of modern violin makers. She has studied with Claude Warford, New York vocal teacher and composer, and Mr. Warford is also looking after her concert arrangements.





BRIDGEPORT, CONN.—A recital was given June 22 by the piano pupils of Helen Smith.

CHATTANOOGA, TENN.—Benjamin J. Potter, organist of St. Paul's Church, has taken a similar position in Detroit, Mich.

BOSTON.—J. Leon Roby of the Symphony Hall force has enlisted in the Quartermaster Corps of the Enlisted Reserve Corps, U. S. A.

SAN FRANCISCO.—John C. Manning presented Mildred Titcomb, an eleven-year-old piano pupil, in a recital at Sorosis Club Hall on June 2.

Prof. Henry Jepson gave the commencement organ recital at Yale University on June 17, playing numbers by Widor, Handel, Debussy, Guilman, Bach and his own Ballade.

BLUEFIELD, W. VA.—A recital was given by the pupils of Gertrude Watts in Bland Street Methodist Church on June 12. Mrs. Kitty Baxter was especially well received by the audience.

BALTIMORE, MD.—The G Clef Club, Sadie Gere Thomas, director, was heard to good advantage at a concert given by the Cummins' Memorial Boys' Brigade at Albaugh's Theatre, Baltimore, June 14.

BOSTON.—Edith Castle, the contralto, presented her pupils in a recital last evening at the Leland Powers School Hall in the Fenway. Assisting the singers was Alice McDowell, talented young pianist.

BLUEFIELD, WEST VA.—A Red Cross benefit concert was given recently at Northfork by Mary Thacker, Mrs. John Goodwill, Floyd Cunningham, Mrs. W. B. Stevens, Mr. and Mrs. Joe Phillips and others.

PORTLAND, ORE.—Evelyn Paddock, pianist, was presented in a piano recital at the Multnomah Hotel on June 10 by her teacher, Mrs. Thomas Carrick Burke. She was assisted by Wilma C. Young, soprano.

PARKERSBURG, W. VA.—The management of Terrapin Park has decided to supplement the Sunday band concerts with a mid-week concert by the Citizens' Band. The first in the new series was given on June 13.

BRANFORD, CONN.—A feature of the twenty-first anniversary of the Blackstone Memorial Library was the numbers presented by an orchestra from the Arthur Troostwyk Musical Organization of New Haven.

CHATTANOOGA, TENN.—The closing recital of the Cadek Conservatory of Music and of the Chattanooga School of Music took place recently, excellent programs being given by the pupils and teachers of both schools.

YORK, PA.—The annual public concert of the piano pupils of Prof. Harry L. Link was given recently. Will Cugley, baritone, of Philadelphia, and Margaret Swartz, soprano, of Hanover, assisted. One thousand persons heard the concert.

YORK, PA.—Grace M. Mundorf, pianist, and Mrs. Caroline Lenhart Shearer, contralto, both of this city, appeared in an artistic program given Thursday evening, June 21, in the Calvary Presbyterian Church. Several hundred persons attended the musicale.

SEATTLE, WASH.—Edmund J. Myer, vocal teacher, now located in New York City, has arrived in Seattle and opened his summer studio in the Fischer Building. Teachers presenting their pupils in recital during the past week were Margaret Matheus, Agnes Behr Just, Agnes Ross, Anna Grant Dall, Edna Colman and Mary J. Cassel, piano; Marjorie Miller, violin, and Albert E. Markhus, voice.

MERIDEN, CONN.—Doris Smith, Madeline Hall, Floyd Warner and Charles King, advanced pupils of Bertha Hartman-Lasley, gave an excellent pianoforte recital at the High School Auditorium on June 7. They were assisted by George C. Devaul, baritone.

BROOKLYN, N. Y.—A benefit recital was given by Henry Gaines Hawn, author and dramatic reader, and Robert Agnew MacLean, pianist, June 21, under the auspices of the Bethesda Union, assisted by Mrs. Theodore E. Goeller, soprano, with Mrs. C. R. Gilliam as accompanist.

CHICOPEE, MASS.—Edith Gilchrist and Ralph Burnett, local artists, gave a recital on June 20 in the City Hall Auditorium here. Miss Gilchrist, who is a soprano, was accompanied by Marion Birdsall. Vivian Irwin was at the piano for Mr. Burnett, who played several violin numbers.

BRADFORD, PA.—A delightful musicale was given by the pupils of Mrs. Isabel Stewart-North on Monday evening, June 4, those appearing being Reva Dana, Irene Delo, Elizabeth Howe, Phyllis Martino, Gertrude Carmody, Janet Dennis, Helen Gordon, Clara Hockenberry, Mrs. North and Carl L. Byham.

EAST ORANGE, N. J.—Pupils of Edna E. Tilley gave a piano recital recently, assisted by Anne Burr, soprano. Participating were Louise de France, Helen Hammel, Catherine Taylor, William Martin, Clair Hardman, Florence Wang, Hazel Wilkerson, Warren Van Houten, Earle Smith, Helen Kelly, Mabel Lane, Vida Lane and May Banks.

TACOMA, WASH.—Mrs. L. B. Cameron presented piano pupils in a charming costume recital June 12, the proceeds of which were given to the Anti-Tuberculosis Sanatorium. Bertha Dow, a talented young pianist, was presented in a studio recital June 4 by her teacher, Rose Schwinn. Miss Dow was assisted by Hugh E. Winder, baritone.

WASHINGTON, PA.—The piano pupils of Margaret Fergus gave an enjoyable recital on June 11 at the home of Miss Fergus. Mrs. John Knox delighted the audience with several children's songs. Those who appeared were Margaret Beeson, Elizabeth Smith, Helen Cameron, Elizabeth Armstrong, Margaret Forney, Fen Vogt and Hilda Grossman.

NEW HAVEN, CONN.—The militia-men's benefit at the Shubert Theater recently enlisted the services of Margaret Hogan, Thelma Arnold, Dr. Frank O'Neill and Marcella Quinn, local musicians. A patriotic musical fantasy, "Under the Flag," was written especially for the occasion by Enrico Batelli and Dean B. Lyman.

TACOMA, WASH.—Miss Rollwagen presented Fay Rose in a studio recital June 11, assisted by Georgia Harmon, pianist, and Vivian May Gough, violinist. Arthur W. Noren presented his pupil, Mrs. Cecilia Childs Mayer, in an artist recital. June 12. Mrs. Mayer is one of the able piano soloists of the Ladies' Musical Club. She was assisted by John W. Jones, basso.

NEW HAVEN, CONN.—A delightful recital was given June 16 by the violin pupils of Anita M. Lewis and the piano pupils of Eva Louise Bradley at their studio. Participating in the program were John Fitzgerald, Walter Steenson, Lewis Uhl, Tom Laden, Barbara Pickus, Earle Elrich, Paul Ista, Shirely French, Kenneth Robinson, Ruth Freeland, Miss Osborn and Grace Peck.

WASHINGTON, D. C.—Mrs. William T. Reed presented last week the following students in an entertaining program of songs: Katherine Vernon, Vivian McLaughlin, Johanna Best, Mrs. Frank Lord, Mrs. Nellie N. Shore, Elizabeth Richardson, Inez Miller, Edna Maedel, Edna Barber and Lillie Wilmer. Mrs. William C. Sterlin was the supporting accompanist throughout the evening.

MARTINSBURG, W. VA.—The music loving public of Martinsburg was treated to an evening of rare entertainment on June 12 in the Choral Evening Song given by the choir of the First Baptist Church, under the direction of Leon H. Ware. The choir was ably assisted by Elizabeth Leckie of Washington, D. C., mezzo-soprano. The other soloists were Elizabeth Morrison Livers, Imo Thompson Ware and Dr. Geyer.

ATLANTA, GA.—Marie van Gelder, voice teacher at Elizabeth Mather College, is to head the music school in the college next year in addition to her work in voice. Associated with her will be several excellent teachers in theory, piano, violin, pipe organ, harp and stringed instruments. The work for certificate and diploma students will be considerably strengthened in theory, musical history and language.

ERIE, PA.—Gertrude Delano presented her piano pupils in recital recently, assisted by Ernest Parshall, tenor, also Harold Raymond and George Gianokof of the Anstead Violin Studio. Another pleasing students' recital was given by piano pupils of Mrs. Karl Burdick, assisted by Ruth Burdick, a vocal pupil of Dr. Charles G. Woolsey. The vocal students of Marion Blanchard Allen appeared in recital June 14. Alma Haller was the accompanist.

WASHINGTON, D. C.—The pupils of Louis A. Potter were heard recently in a piano recital. Those taking part were Athylene Spahr, Mildred Spahr, Miriam Jones, Dorothy Jarvis, Madeline Myers, Flirinet Matter, Ruth Barnhart, Edwin Moore, Elizabeth Mattern, Harry Robb, Jr., Thelma Rice, Marie Shaw, Melba Jones, Ruth Thomas, Lillian Pettersen, Everett Jarvis and V. Macon Rice. The students were assisted by Mrs. Louis A. Potter, soprano, and T. A. Donaldson, bass. Mr. Potter also played.

STEBENVILLE, OHIO.—The pupils of Frances M. Darque gave a piano recital on June 14. Those who participated were Kathryn Lawler, Mabel Sticker, Ella Wilson, Louise McClain, Frederick Blackburn, Magdalene Gallabrese, Rhea Fotheringham, Frances Bowers, Margaret Cox, Robert Wallace, Dorothy Cunningham, Margaret Warren, Margaret Scamaborn, Lillian Baker, Ida Johnston, Sarah Ferrell, Alma McCormick, John Hogue, Velma Durbin, Elizabeth Richardson and Ethel Kemp.

PITTSBURGH, PA.—Among the pleasing events of the month was the song recital given by advanced pupils of John B. Siefert at Carnegie lecture hall, Schenley Park, on June 8. Those appearing were Ruth V. Andrews, Katherine Bryar, Beulah Powers, Ruth C. Johnson, Mrs. Robert J. Kreiling, Ruth Lamm, Anna Nesbit, Marie G. Roehrich, Hilda Sonnenfroh, Lois Turkle, Gertrude Wiley, Olga Zinsmeister, Raymond Cook, T. Ray Hershey, Floyd Gregory, Thomas A. Porter and A. Wayne Wiley.

SAN FRANCISCO.—The Kruger Club, composed of piano students of Georg Kruger, pianist and teacher, recently gave a recital. The following pupils contributed piano solos: Norman Smith, Emerita Gillette, Audrey Shean, Horace Heidt, Vera Carr, Alice La Due and Ruth Golinski. Celia Roberson, contralto, pupil of Alexander Bevani, has been engaged to appear at the Oakland Orpheum Theater for the remainder of the summer. Another young student, Hazel Van Haldren, soprano, who has coached with N. Personne, is filling an engagement on the Pantages circuit.

WHEELING, W. VA.—An interesting musical event was the concert of the vocal pupils of St. Joseph's Academy given in the Carroll Club auditorium on June 14. The soloists were Mary Gaffney, Carrie Doyle, Joanna McGreal, Mary McNulty, Dorothy Butts, Germaine O'Malley, Elinor Allison, Helen Fredericks, Helen Schultz, Ruth Healy, Genevieve Clark, Mamie Steele, Bess Mehen, Kathleen Gilligan, Edna Wagner, Ethel Kittle, Mrs. J. B. Connolly, Esther Carson, Mrs. A. V. Wells, Genevieve McDonald, and Mrs. D. Greschner. H. M. Shockey was the accompanist.

PROVIDENCE, R. I.—Festival services by the Choir Guild of Rhode Island have been the most important musical events of the latter part of June. The guild, divided into four sections, includes nearly thirty choirs in its membership. Its object is the fostering of the best of church music in the diocese. Services by the mixed choir sections were given in St. Paul's, Pawtucket; Grace Church, Provi-

dence; St. Michael's, Bristol. The male choir section held its service in All Saints Church, Providence. The programs of the festival services were identical and were under the direction of Howard Hagan, organist and choirmaster of All Saints'.

WASHINGTON, D. C.—At the recent song recital given by the pupils of Mrs. R. H. Dalgleish, the following took part: Lydia Bigelow, Dorothy Frisard, Mrs. Jesse Kester, Elizabeth Jeffries, Blanche Lattner, Mabel Thomas, Mrs. A. J. Richards, Virginia Robinson, Fred Steffens, Mrs. Hugh Thomas, Charles Richmond, Winfield Hart, Bertha Betz, Viola Schippert, Frances Scherger, Mrs. James K. Wallace, Daniel Mitchell, Mrs. Swift Boykin, Mrs. George Corbett, Mrs. Milton C. White, Josephine Dally, Elizabeth Yung Kwal, Dorothy Garner, Edith Graham, Paul Hines, and Mrs. Alexander Coplin. The students were assisted by Augusta Hill, contralto.

YORK, PA.—Piano pupils of Miss Florence Roth appeared in a pleasing recital on June 23. Compositions by Hayes, Behr, Kern, Offenbach, Quinos, Gurliitt, Streabbog, Lilitsky, Nevin, Lamotho and others were given by the pupils. Several hundred persons enjoyed the first recital by the advanced pupils of Mrs. T. Edward Dromgold in the Union Lutheran Chapel. Features were selections by a chorus of men and another of women, in addition to the chorus numbers by the entire class. The entire program was given in a way that reflected credit on both the pupils and the teacher. The Misses Esther Plitt and Mae Brodbeck accompanied the singers.

SEATTLE, WASH.—The advanced pupils of Dent Mowrey were heard in recital June 1. Those appearing were Louie Drentwett, Miss Blake, Dorothea Honner, Katherine Robinson, Winnifred Davis, Warren Wright and Martha Skewis. The methods used by Mr. Mowrey were shown in the artistic work of his pupils. Edna Colman presented a class of thirty-two pupils in an admirable recital June 1. The Monday Practice Club and the Junior Practice Club joined in one of the most delightful musicales of the season at the home of Mrs. C. D. Stimson, May 29. Pupils of Hellier-Collens, Martha J. Sackett, Ellen Wood Murphy and Sara K. Yeagley were heard in recital during the week.

BRIDGEPORT, CONN.—Mary Louise Peck gave her annual pupils' recital on June 23. Those who participated were Florence Hall, Marion Macfarlane, Sylvia Schine, Henrietta Shapiro, Veronica Coulter, Rollin Clark, Marion Dobbs, Edith Hoffman, Josephine Blackham, Marion Wilmot, Charles Crosby, Roxanna Tefft, Cora Anderson, Betty Rhodes, Edith Goldman, Vivian Haun, Mrs. Ethel Pollard Hubbell, Julia Kellar, Dorothy Stoer, Beatrice Clark, Louis Moorash, Florence Bell, Charlotte Liberum, Marian Laurence, Lillian Williams, Rose Beck, Janet Levy, Louise Held, Sarah Scher, Helen Schwerdtle, Gertrude Siebert and Mrs. Nina Gilbert Rohrbach.

WASHINGTON, D. C.—The von Unschuld University of Music held its closing exercises of the season on June 15 with the conferring of the degree of Bachelor of Music on Ethel Coffin. Those taking part in the program were Virginia Schwab, Frances Finckel, Margaret Murray, Madeleine Lazard von Unschuld, Constance Finckel, Mrs. J. J. Stahl, Helen Burkart, Roy Gilder and Ethel Coffin. Hon. Thomas Sterling, Senator from South Dakota, gave an address on the "Cultural and Intellectual Side of Music. As a part of her graduation, Miss Coffin presented a piano recital, which included works of Beethoven, Mendelssohn, Brahms, Chopin, Debussy, Gounod-Liszt and Grieg.

BALTIMORE, MD.—The second exhibition concert by pupils of Henri Weinreich, Julius Zech, Joseph Imbroglio and Edgar Paul of the European Conservatory of Music, was given recently. The program included piano, violin and vocal numbers by Katherine Gruenbein, Marice Kramer, Hilda Senft, Josephine Matassa, Clara Momberger, Emil Wahl, Rose Miller, Elizabeth Beiswanger, Harry West, Marie Strabek, Ethel Ashman, Ida Hankin, Henrietta Schmidt, Minne Yankoff, Sarah Gordon, Betty Haber, Margaret O'Connor, Edith Suman, Ruth Coblenz, Merla Wilson, Marie Xerhuson, Flora Volker, Pearl Riebel, F. M. Matassa, Nellie Eifinger, Rose Teivhman, Walter Yewel, Maude Schaefer and Lee Elle Rokos. A piano recital was given by pupils of Carrie T. Coale on Friday, June 15, at the Woman's Club, Roland Park.



IN MUSIC SCHOOLS AND  
STUDIOS OF NEW YORK

## Individuals

## Ensembles

## CORRESPONDENTS of "MUSICAL AMERICA"

(Names of Managers of Branch Offices will be found on the Editorial Page)

Cobleskill, N. Y., July 19; Oneonta, N. Y., July 20; Walton, N. Y., July 21; Greene, N. Y., July 23; Norwich, N. Y., July 24; Hamilton, N. Y., July 25; Oneida, N. Y., July 26; Clifton Springs, N. Y., July 27; Naples, N. Y., July 28; Ovid, N. Y., July 30; Geneva, N. Y., July 31; Newark, N. Y., Aug. 1; Williamson, N. Y., Aug. 2; Wolcott, N. Y., Aug. 3; Fulton, N. Y., Aug. 4; Oswego, N. Y., Aug. 6; Adams, N. Y., Aug. 7; Carthage, N. Y., Aug. 8; Philadelphia, N. Y., Aug. 9; Ogdensburg, N. Y., Aug. 10; Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug. 13; Massena, N. Y., Aug. 14; Malone, N. Y., Aug. 15; Tupper Lake, N. Y., Aug. 16; Saranac Lake, N. Y., Aug. 17; Plattsburg, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, N. H., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.

**Tollefsen Trio**—Dixon, Ill., July 31; Wooster, Ohio, Aug. 3; Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

## Pennsylvania Graduates Given Diplomas

PHILADELPHIA, PA., June 20.—Students who were awarded degrees as Bachelors of Music at the commencement exercises of the University of Pennsylvania are as follows: Helen Agnes Chew, Louise de Ginther, Anna Virginia Dickinson, Elizabeth S. Nevius, Anna Slemmer Nichols, Mary B. Rathbun, Harriet Velma Turner, Catharine M. Zisgen.

MONTCLAIR, N. J., W. F. Unrer, 70 Forest St.  
MONTREAL, Can., Mrs. Eldred Archibald,  
39 Spruand St., St. Lambert, P. Q.  
MONTGOMERY, Ala., W. Pierce Chilton  
MUSKOGEE, Okla., Mrs. Claude L. Steele,  
513 Court St.  
NASHVILLE, Tenn., Elizabeth Elliott, 704  
Demonbreun St.  
NEW ALBANY, Ind., Harvey Peake  
NEWARK, N. J., Philip Gordon, 158 Bergen  
St.  
NEWARK, O., Mrs. Della G. Sprague, 25 First  
St.  
NEW BEDFORD, Mass., Agnes G. Haye, 15  
Pope St.  
NEW HAVEN, Conn., Arthur Troostwyk, 849  
Chapel St.  
NEW ORLEANS, La., David B. Fischer, 1122  
Jackson Ave.  
NORFOLK, Va., R. V. Steele, 231 Granby St.  
OKLAHOMA CITY, Okla., Charles Haubiel,  
124 W. 8th St.  
OMAHA, Neb., Edith L. Wagoner, 222½  
Park Ave.  
PETERSBURG, Va., Anna E. Currier, 405  
Hinton St.  
PITTSBURGH, Pa., E. C. Sykes, "Chronicle  
Telegraph"  
PORTLAND, Me., Alfred Brinkler, 104 Park  
St.  
PORTLAND, Ore., Helena Clarke, 474 Broad-  
way  
PROVIDENCE, R. I., Allan Potter, 53 Haskins  
St.  
READING, Pa., Walter Heaton, 512 Button-  
wood St.  
RICHMOND, Ind., Forrest Davis, "The  
Palladium"  
RICHMOND, Va., Wm. G. Owens, care of  
"News Leader"  
ROANOKE, Va., Mrs. Mercer Hartman, 708  
Terry Bldg.  
ROCHESTER, N. Y., Mrs. Mary Ertz Will,  
163 Saratoga St.  
ROCKFORD, Ill., Helen Fish, care of "Daily  
Republic"  
SACRAMENTO, Cal., Lena M. Frazee, 607  
18th St.  
SALT LAKE CITY, Utah, Zora A. Shaw, 12  
Eagle Gate Apts.  
SARASOTA, Fla., Mrs. W. H. Teasdale, 537  
Maple St.  
SAN DIEGO, Cal., W. F. Reyer, Carnegie Apts.  
SAN ANTONIO, Tex., Mrs. Clara D. Madison,  
116 W. Elmira St.  
SAN JOSE, Cal., Marjory M. Fisher, 715  
Hedding St.  
SCRANTON, Pa., W. R. Hughes, 634 Prescott  
Ave.  
SEATTLE, Wash., Mrs. W. W. Griggs, 1522  
25th Ave.  
SHREVEPORT, La., E. H. R. Flood, 1708  
Fairfield Ave.  
SPOKANE, Wash., Margaret Serruys, E. 1630  
8th Ave.  
SPARTANBURG, S. C., Mrs. J. D. Johnson,  
Box 106  
SPRINGFIELD, Mass., T. H. Parker, care of  
"The Union"  
ST. AUGUSTINE, Fla., J. Herman Yoder  
ST. LOUIS, Herbert W. Cost, Third National  
Bank Bldg.  
ST. PAUL and MINNEAPOLIS, Minn., Mrs.  
Warren S. Briggs, 117 Mackubin St., St.  
Paul  
SYRACUSE, N. Y., Laura Van Kuran, 615  
James St.  
TACOMA, Wash., Aimee W. Ray, 427 S. 59th  
St.  
TAMPA, Fla., J. W. Lawes, Box 470  
TERRE HAUTE, Ind., L. Eva Allen, 215 N.  
7th St.  
TOLEDO, O., Edward E. Olds, 2030 Vermont  
Ave.  
TOPEKA, Kan., Ray Yarnell, care of "Daily  
Capital"  
TORONTO, Can., Sada M. MacNab, Mac-  
donnell Ave.  
TULSA, Okla., R. B. Carson, 14 E. 5th St.  
UTICA, N. Y., M. Joseph Hahn, care of  
"Utica Observer"  
WARREN, O., Lynn B. Dana  
WASHINGTON, D. C., Willard Howe, 1230  
Quincy Street, Brookland, D. C.  
WICHITA, Kan., Kathrina Elliott, 514 Winn  
Building  
WILMINGTON, Del., Thomas C. Hill, care of  
"Evening"  
WINNIPEG, Can., Rhynid Jamieson, care of  
"Manitoba Free Press"  
WORCESTER, Mass., Tyra C. Lundberg, care of  
"Telegram"  
YOUNGSTOWN, O., Charlotte Dixon, 359  
Glenaven Ave.  
YORK, Pa., Geo. A. Quickel, 507 S. Water  
St.  
ZANESVILLE, O., Helen W. John, "The  
Signal"

Mr. and Mrs. Wylie Stewart, who has been studying voice with Oscar Saenger this season, returned to their home in Monmouth, Ill., recently, where they appeared in concert and recital. Mrs. Stewart's luscious contralto voice blended beautifully with her husband's splendid tenor and their joint recitals were a source of keen enjoyment to their audiences. They are planning to return next season and continue their work with Mr. Saenger.

Another joint recital, which gave pleasure to a large audience in Hope-well, N. J., was that of William W. Northrup, tenor, and his brother, Frank Northrup, baritone, assisted by Vincent Denito, violinist, Mrs. Frank Northrup acting as accompanist for the artists.

Melvina Passmore, soprano, sang in Lancaster, Pa., on May 28, for the benefit of the Red Cross Society and in Harrisburg on May 29. She was received in both places with great enthusiasm. She also gave a demonstration of the Oscar Saenger Course in Vocal Training methods in both cities. On Saturday afternoon, June 16, Miss Passmore sang at the Hotel McAlpin, under the auspices of the Speech Improvement Club of New York. Among the artists on the program were David Bispham and Yvonne de Tréville.

Mrs. Beth Tregaskis, mezzo-contralto, has secured a solo position at Temple Benai Jeshurun, in Newark. She retains her solo position at the North Reformed Church of Newark. In addition to her church work, Mrs. Tregaskis fills many concert engagements, teaches a large class and is musical director of a private school for girls.

The first of a series of Wednesday morning recitals during the six weeks' summer session at the American Institute of Applied Music took place on June 20, when the admirable program was given by Alice Clausen, pupil of Miss Chittenden, and by Regina Duft, pupil of Mr. Schradieck. On Wednesday, June 27, the program was given by pupils of Leslie Hodgson.

## Zoellner Quartet Engagements Will Include Appearance in Brooklyn

Among next season's bookings for the Zoellner Quartet will be an appearance in Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences. The date will be announced later.



## Digby Bell

Digby Bell, the well-known actor and singer, died on June 20 at his home in New York, at the age of sixty-seven.

Mr. Bell went to Italy in 1872 to study music. He remained there five years and made his first appearance upon the opera stage at the Island of Malta, in 1876, taking the part of the *Count* in "La Sonnambula." Later he sang in Naples, appearing in "Faust," "Trovatore" and several other operas.

From Naples he returned to the United States and made a concert tour of the principal cities, at the end of which he joined the Martinez English Opera Company. From then on Mr. Bell's rise to fame as a star was rapid. He played leading parts in more than fifty light operas. In his later years Mr. Bell gave up musical pieces on several occasions to play spoken parts. Among his appearances of the last few years he will perhaps be remembered best as *William Dorrit* in "The Debtors" and as *Ko-Ko* in "The Mikado."

The funeral was held in the West End Collegiate Church on June 22.

## George Stevens

CHICAGO, June 20.—George Stevens, Chicago's oldest professional musician, died Monday at his home in this city. He was born in Berkshire, England, in 1827. He began the study of the violin, piano and organ when he was ten years old, under Sir George Elvey, organist at St. George's Chapel, Windsor. At four-

The summer session of the American Institute of Applied Music of New York City began on June 18. During the session a series of weekly concerts will be given on Wednesday mornings at 11 o'clock. Mr. Lanham and Mr. Hodgson of the faculty will be heard in individual concerts and various of the artist-students will give programs. The first concert of the series was given on June 20 by Alice Clausen, pupil of Miss Chittenden and Regina Dufft, a pupil of Mr. Schradieck.

Thomas Conkey, a pupil of Dudley Buck, formerly leading man with "Spring Maid," "Sweethearts," "Molly O" and "The Amber Empress," will be leading man with Julia Sanderson in her new musical comedy "Rambler Rose," which will be presented late this summer under the Frohman management.

Sergei Klubansky, New York vocal teacher, gave another pupils' recital at Wanamaker's auditorium June 21, when he presented two singers, who have not been heard at previous concerts. Martha Hoyt displayed a soprano voice of fine quality, which she controls artistically; Helen Stover disclosed marked vocal and interpretative talent. Others who appeared on the program were Valeska Wagner, Charlotte Hamilton and Gilbert Wilson, all of whom showed unusual progress and met with much applause. Mr. Estill was the satisfactory accompanist.

Among the recent activities of the Sergei Klibansky vocal studios: Vera Coburn has been engaged for Hammerstein's production of Rudolf Friml's comic opera "You're in Love." Gilbert Wilson, basso, appeared with much success at the recent Actors' Fund Fair at Grand Central Palace, New York, and Stetson Humphrey, baritone, this season sang with the Newark Festival, Paterson Festival, Pittsburgh Mozart Club, Brooklyn Woman's Club, and during the past month gave successful recitals in Rochester and Yonkers, N. Y.

teen he played the violin under Sir Michael Costa. He came to Chicago as a young man and became conductor successively at Hooley's, McVicker's and Aiken's theaters and Wood's Museum. He played for all the dramatic stars of the '60's and '70's. He was organist at St. James' Church and St. Peter and St. Paul Cathedral for many years.

## Robert Hoppe

PHILADELPHIA, June 20.—After several years' illness, Robert Hoppe died June 7. Mr. Hoppe was a highly capable musician, especially as a cornetist. Years ago he exerted a great influence upon the growth of music among the masses. Born in 1850 in Saxony, Mr. Hoppe came from a musical family, both his father and mother being well known directors in Germany. He received his early education from his father, subsequently studying with celebrated instructors in Leipsic. He came to New York in 1868 and was later called to Newark, where he conducted concerts which enjoyed great popularity. In 1874 he became identified with musical activities in Philadelphia, played in various orchestras and became the leader of the Philadelphia Horn Quartet and later manager of the Germania Orchestra. During the latter part of his life Mr. Hoppe was conductor of an orchestra in one of our leading theaters.

M. B. S.

## George R. Ewan

George R. Ewan, who at one time was the leader of the New York Choral Society, died last Saturday in Bellevue Hospital, New York, of paralysis. Mr. Ewan was sixty-two years old and was born in New York. For twenty years he had been a resident of Bloomfield, N. J. He leaves his wife and one daughter.

## Burdett Mason

Burdett Mason, American Consular agent at Bayonne, France, is dead. He was a musician, painter and astronomer and had served at Bayonne since 1913.

## Cleandro Corradi

Cleandro Corradi, a tenor connected with the Metropolitan Opera Company, was found asphyxiated on June 19 in his home in New York. He was fifty-two years old.



## ALFRED HERTZ NOW AMERICAN CITIZEN

Conductor Entitled to Naturalization, Court Decides—"Am Gratified," He Says

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, June 19, 1917.

ALFRED HERTZ, conductor of the San Francisco Symphony Orchestra, has been admitted to citizenship. His application for final papers having been filed on Feb. 17 of this year, fifty days before the outbreak of war between the United States and Germany, Judge Mogan of the Superior Court finds that he is entitled to naturalization.

One hundred or more other San Francisco Germans and thousands throughout the United States are declared to be similarly entitled to citizenship.

The point at issue in the Hertz case was whether the time of application was the day on which the petition for final papers was filed or the day of hearing in the court. In handing down his decision, Judge Mogan said:

"I have given the matter careful consideration and I am of the opinion that the words, 'The time of his application' mean the time of the filing of the petition. In other words, the petition is the application and the intervening period of ninety days is to give the Government an opportunity of looking up the antecedents of the applicant and of his witnesses.

"I, therefore, hold that aliens who have declared their intention by filing a petition for final papers before the war are not to be excluded from citizenship though the war existed at the time of the hearing in open court.

"When a petition for final papers is filed and war intervenes, such intervention cannot restrict the right of the petitioner to become naturalized. Of course, if war had been declared before the filing of the petition for final papers, there is no doubt but that there could be no judgment of naturalization.

"Alfred Hertz, in the case now before the court, filed both his declaration of intention and his final petition previous to the intervention of war. Therefore, the subsequent intervention of war cannot bar his established right nor abridge or restrict his right to become naturalized."

The government representatives are satisfied with the decision and there has been no appeal.

"I am greatly gratified with the result," said Mr. Hertz. "During all the years of my residence in America I have intended to become an American citizen; but so long as my father was alive I would not take out papers, as he always hoped that I would return to Germany. Here in the United States I have received my inspiration and found a warm welcome. How could I feel any other sentiment than of loyalty and gratitude?"

The continuance of the San Francisco Symphony Orchestra is assured, although the management still declines to say so. Of the \$75,000 needed, \$61,000 had been subscribed two days ago, according to an official statement then made, and the canvass was being continued.

THOMAS NUNAN.

### Isadora Duncan's Household Effects Seized in Paris, Is Rumor

PARIS, June 24.—The landlord of the house on the Avenue de Messine which Isadora Duncan leased as a school for dancing has seized the personal effects that Miss Duncan left when she returned to the United States, it is rumored, according to a despatch to the New York World. The rent of the house was \$500 a month. Miss Duncan found it impossible, it was said, to make her school profitable after the war began.

## ANNA CASE ENROLLS NOTED ARTISTS FOR THE STATE MILITARY CENSUS



Anna Case Enrolling Noted Artists for New York Military Census. Left to Right: Luca Botta, Metropolitan Opera Tenor; Clarendon H. Pfeiffer; Paquita Madriguera, Spanish Pianist; Enrique Madriguera, Violinist; Mischa Elman, Russian Violinist; C. E. Perkins, of the Æolian Company; Marie Rappold, Metropolitan Opera Soprano; Arthur Shattuck, American Pianist; Giovanni Martino, Chicago Opera Basso; E. L. Bernays, Metropolitan Musical Bureau; Robert Lortat, French Pianist; Pierre Monteux, Conductor of Civic Orchestra; Giovanni Zenatello, Boston Opera Tenor

REGISTRATION for the State Census becomes a pleasure instead of a painful duty when the person who asks you the questions is as fair as the one pictured here. Anna Case ("Registranna," a wag called her) had the task of enrolling several fellow artists for the New York State Military Census recently. Musicians representing several of the Allies came to the census headquarters of the Æolian Company in New York and expressed their willingness to do their bit.

## PATRIOTIC CONCERT FOR ALLIED RELIEF

Message Sent to War Front From  
Carnegie Hall Stage—Many  
Artists Volunteer

An elaborate concert was given last Saturday evening at Carnegie Hall, New York, to welcome the Royal Commission of Italy. The program was under the auspices of the Countess de Bois Hebert-Gast de Tilly's Allied Exchanges for Arts and Crafts, and was sufficiently varied to satisfy every taste.

Prince Udine and his following did not grace the affair with their presence, but the enthusiasm of the audience could not have been greater if they had. Prolonged cheering greeted the opening "Marcia Reale," played by an orchestra of ninety pieces, under Oscar Spirescu, and redoubled when Mary Carson, soprano, sang the "Inno di Garibaldi," with chorus and orchestra.

Features of the event were the singing of Ukrainian folk-songs by sailors from the Russian warship "Variag" and the sending of a telegraphic message to the Allied generals at the front. A telegraphic apparatus, connected with the wireless, was set up on the stage and

this message sent while the audience listened to the dots and dashes:

"The friends of France, Italy and the other Allied nations, assembled this evening in Carnegie Hall, send their fraternal greetings and their fervent wishes for a complete victory to all—generals, officers and soldiers—who, with unparalleled heroism are now fighting for the holy cause of civilization and liberty in the world."

Madeline D'Espinoy, soprano, sang "Depuis le Jour" from "Louise." Salvatore de Stefano, harpist, played three numbers in splendid style. Léon Rother sang "Le Cor" and "La Marseillaise" with chorus and orchestra.

The Russian Balalaika Orchestra, Lunia S. Samuels, conductor, played several numbers, and Tamara Swirskaja

and M. Papatovitch appeared in Russian dances. The Metropolitan Corps de Ballet, courtesy of Mme. Pauline Verhoeven, by permission of Giulio Gatti-Casazza, gave several numbers.

Early in the evening the audience, led by a soloist, sang four verses of August E. Stetson's new patriotic song, "Our America." The number made an excellent impression and was sung with spirit.

Paul Kéfer, the cellist, with constantino Yon at the piano, played three interesting numbers by Chopin, Lalo and Saint-Saëns. Clara Pasvolsky, with Pietro Yon at the organ, sang "The Hymn of New Russia," by Gretchaninoff. "The Star-Spangled Banner" was sung by Lois Patterson Wessitsh. Mlle. Andrée Barlette gave a recitation, "Les Femmes Françaises." H. B.

## MEHLIN PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms 4 East 43rd St., New York

Send for Illustrated Art Catalogue

## BUSH & LANE

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

## KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street

BUFFALO, N. Y.

## HENRY F. MILLER PIANOS

HENRY F. MILLER & SONS  
PIANO COMPANY, BOSTON

## WEAVER PIANOS

AN ARTISTIC TRIUMPH  
WEAVER PIANO COMPANY, YORK, PA.